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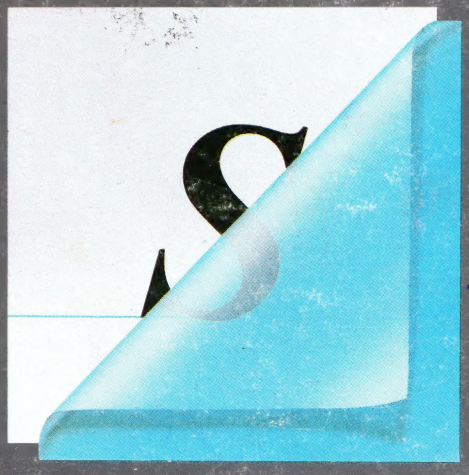

Graphic Materials Handbook

Featuring Designing Ideas: Creative new ways to use Letraset graphic materials.

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In advance, thank you for your time and interest in Letraset.

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- ☐ Advertising Agency
- ☐ Corporate Art Department
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- ☐ Typesetter
- ☐ Printer-Publisher
- ☐ Engineer
- ☐ Architecture
- ☐ Signage-Display
- ☐ Audio-Visual
- ☐ Education
- ☐ Government
- ☐ Student
- ☐ Other _____

Number of employees using graphic materials

- ☐ 1–2
- ☐ 3–5
- ☐ 6–10
- ☐ 11+

Number of dry transfer sheets stocked.
Brand _____

- ☐ 1–10
- ☐ 11–50
- ☐ 51–100
- ☐ 101–200
- ☐ 200+

Number of art boards purchased in one month.
Brand _____

- ☐ 1–5
- ☐ 6–15
- ☐ 16–30
- ☐ 31–50
- ☐ 51+

Number of dry transfer sheets purchased in one month

- ☐ 1–5
- ☐ 6–15
- ☐ 16–30
- ☐ 31–50
- ☐ 51+

Do you have a U.V. light source?

- ☐ yes type _____
- ☐ no

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- ☐ PANTONE by Letraset Color Paper/Coated & PANTONE by Letraset Color Paper/Uncoated
- ☐ PANTONE Library of Color
- ☐ PANTONE by Letraset Color Product Selectors
- ☐ PANTONE Professional Color System
- ☐ I.N.T.™ Custom Transfers ▲
- ☐ Color Key™ Opaque Overlays ▲
- ☐ Dynamark™ Self-adhesive Signs and Labels ▲
- ☐ Letrachrome™ Direct Imaging System ▲
- ☐ Letralite™ U.V. Exposure Unit ▲
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- ☐ Electronic Graphic Design Products by Letraset

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Name/Title _____

Art Materials Dealer _____

Color Imaging Service Center(s) utilized _____

Company Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

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Name/Title _____

Art Materials Dealer _____

Color Imaging Service Center(s) utilized _____

Company Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

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All designers share one very special gift. The ability to ignite the flame of creativity.

Yet, creativity takes more than sheer talent and dedication. It takes highly functional design tools that can guide you through each step of the design process. Helping you create work of the highest caliber.

At Letraset, this has been our most important goal for over 25 years.

This commitment to designers is clearly evident in the collection of typefaces we offer. We design and market more headline faces in dry transfer than anyone else. And we've expanded our involvement in typeface design by acquiring International Typeface Corporation, the leading developer of text faces.

Letraset is the exclusive manufacturer and distributor of PANTONE® by Letraset Color Products. All are part of the PANTONE MATCHING SYSTEM —the worldwide standard in color communication. It is your assurance of color control from marker thumbnails to the printed job.

You'll find a strong dedication to design in both traditional and nontraditional areas. Our LetraMax and Bainbridge line of art boards offers a wide variety of surfaces that will make your work stand out. Letraset Color Imaging products offer a range of photosensitive products and systems that allow you to produce everything from super comps to signage, quickly and efficiently. And, our Nielsen & Bainbridge division is a leader in the framing industry.

With our sights set on the next generation of design tools, Letraset is actively developing products for the emerging field of Electronic Graphic Design.

The common ground that brings this diverse collection of products together is the Letraset dealer. Letraset dealers spend time and money to carry the inventory, train their staff and provide service you need to meet those tight deadlines.

From marker rough to finished artwork, this handbook amply demonstrates that Letraset is the most comprehensive source for graphic art materials. *And be sure to check out our new Designing Ideas Section.* This unique new forum will provide valuable insights into the applications of Letraset products and into the minds of America's leading artists and designers.

Letraset. Communication by Design.

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Process color reproduction of PANTONE®-identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

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Glossary

Acetate Overlay—See "Overlay."

Airbrush—A method of creating continuous tone artwork using a small, pencil-shaped pressure gun powered by compressed air to spray pigments.

Aniline Dyes—A synthetic organic die used in flexographic printing.

Archival—Conservation quality approved by the Library of Congress.

Ascender—The part of a letter which rises above the main body, such as the top half of the vertical line in the letter "b."

Bleed—A printed image extending past the trim edge of a sheet or page.

Body Type—A block of type constituting the main portion of printed text.

Brightness—The quality of a paper's reflectance or brillance.

Bristol—Sturdy, multi-ply drawing paper.

Burnish—To evenly rub down dry transfer materials on artwork.

Butt Registration—Allows colors to be aligned seamlessly without the need for masks, spreads or chokes commonly used by printers.

Coated Paper—Paper with a dull to glossy surface finish that allows ink to sit on top of the surface, producing better printing detail.

Cold Press—Pertains to paper manufacturing technique, typically illustration papers and boards with a textured surface.

Color Separation—The process of separating full color originals into primary printing colors in positive or negative form for reproduction.

Comp—A mock-up or approximation of an original, finished printed piece.

Continuous Tone—Artwork, such as a photographic print, in which color or tone gradually fades.

Crop—To selectively eliminate portions of artwork.

Crop Marks—Marks that indicate where an image should be trimmed.

Descender—The part of a letter which drops below the main body, such as the bottom half of the vertical line in the letter "p."

Drop-out—Portions of an original which are not reproduced by design.

Dry Mount—Process of bonding which employs heat but does not use glue or other wet adhesives.

Dummy—A preliminary mock-up showing the color, size, shape, general form, positioning of text and artwork on preparation of production of a printed piece.

Duotone—A two-color halftone reproduced from a one-color photograph.

Flat Colors—Solid, non-screened, colors.

Floodcoating—Process in which the paper is 100% coated by the color.

Fluorographic—A process in which dropout halftones are produced photographically due to the fluorescence of the paper on which the art is rendered.

Font—The entire assortment of letters and symbols of a particular type size and typeface.

Four-color Process—Printing with cyan, magenta, yellow (primary) color inks plus black, using screens to create all other colors.

F.P.O.—Photography or artwork photostatted and placed in position on a mechanical to show size and location only, and not for actual reproductions: "for position only."

Frisket—A special type of paper used as a stencil for airbrush.

Gouache—An opaque water-based paint used to create artwork.

Gradation—A gradual reduction or intensification in tone.

Halftone—Reproduced continuous tone artwork through a screen which converts the image into various sized dots.

Hot Press—Pertains to paper manufacturing technique, typically illustration papers and boards with a smooth surface.

Hue—The main attribute of a color which distinguishes it from other colors.

Keyline—An outline drawing on finished art indicating the size, shape and position of the visual elements (i.e. halftones, line art, etc.).

Knock-out—In color printing, the process of dropping an image out of the color such as dropping white type out of a color background.

Laminate—The process of bonding plastic film by heat or pressure to printed paper to protect or enhance its appearance.

Layout—A drawing or sketch of a proposed, printed piece.

Leading—In type composition, the insertion of space between lines of type.

Ligature—A character consisting of two or more letters or characters, united into one element.

Lignin—A substance related to cellulose which constitutes the essential part of woody tissue.

Line Conversion—Conversion of continuous tone artwork (such as a photograph) into solid black and white; a form of posterization.

Line Drawing—Black & white photo-ready art.

Marker Comp—A comp using colored markers.

Mask—Opaque material used to block or protect an area of artwork or photography during reproduction.

Matt—A dull, non-glossy surface finish.

Matting—The art of enhancing artwork by framing with cut mats.

Mechanical—Camera-ready paste-up of artwork and type on one piece of artboard; may be accompanied by overlays.

Mezzotint—A patterned screen or halftone which produces a random texture when used in the reproduction of a photograph or artwork.

Moire—An undesirable screen pattern caused by incorrect screen angles during overprinting of halftones.

Negative—Film containing an image in which the values of the original are reversed; darks appear light and vice versa.

Non-repro Blue—A color which does not reproduce on camera-ready artwork.

Opaque—The property which makes film or paper less transparent, or an ink or marker which can be applied as a mask.

Ortho Litho Film—An orthochromatic surface for lithography which is insensitive to red but sensitive to ultraviolet, blue, green and yellow light.

Overlay—A transparent covering containing material for reproduction which differs in color or content from the art on which it is overlaid, or which notes color breaks, instructions or corrections.

Overprint—Printing over an area which has already been printed.

Paste-up—See "Mechanical."

Pen Drag—Ease of which an ink line draws down on a surface.

Pencils—See "Thumbnail " a drawing or illustration created with soft pencils.

pH—A measure of acidity or alkalinity, with 7 as neutral on a scale of 0 to 14, acid as lower and alkaline as higher in value.

Photostat—See "Stat."

Pica—Printer's unit of measurement in typesetting, in which one pica equals 12 points.

Pick—The act of lifting ink, dry transfer tape or other media off of an artboard.

Pick Back—Surface material that adheres to tape when pulled off a board or paper surface.

Pigment—The five solid particles used to give ink its color.

Pin-regisration—Accurately positioned holes and special pins used to position film or paper to assure proper fit or registration.

Plate—Pertains to a uniformly smooth surface.

Points—Measurement used in typography; 12 points to a pica.

Positive—Film containing an image in which dark and light images are the same as the original.

Pre-separate—Use of separate overlays, one per color, by the artist to facilitate color separation.

Process Colors—Primary colors used to create four-color process printing: yellow, magenta and cyan plus black.

Rag Content—The amount of cotton fiber contained in paper.

Reflective Art—Art which must be photographed by the light reflected from its surface.

Register—To precisely fit two or more images together.

Registration Marks—Crosses or other devices applied to negatives, artwork, photographs or mechanicals to assure precise register.

Rendering—See "Comp."

Sans Serif—A typeface without serifs.

Screen—Finely ruled patterns or rows of dots used to create halftones.

Serif—A fine line on a letter, notably a cross stroke at the top or bottom.

Silhouette—To outline an object in a piece of artwork, separating it from its own background by using a mask or other devices.

Sizing—A chemical applied to paper to give it strength.

Stat—A photographic copy of artwork, photography, mechanicals or other materials.

Stippling—Producing gradated light and shade using touches of ink, paint or other media.

Substrate—A foundation which forms the backing for various artboard paper surfaces and finishes.

Surprint—Exposure from a second negative superimposed on an exposed image of a previous negative.

Tac/Tack—The degree of adhesion, as in high tac or low tac.

Tape Picking—Using adhesive or drafting tape to lift self-adhesive lettering from the surface onto which it has been positioned.

Technical Pen—A pen available in various widths producing even, controlled ink flow, with a specially designed tip for precise control.

Tempera—A process of painting employing egg yolk or other colloidal media instead of oil.

Thumbnail—A rough pencil of a concept for a finished piece or artwork to convey the position of relevant elements.

Tint—Various, even tone areas of a solid color.

Tissue Overlay—See "Overlay."

Tone—The intensity of tint.

Tooth—A characteristic of paper.

Translucent—A quality which allows light or color to pass through in highly diffused form.

Transparent—Allowing light, color or images to pass through unimpeded.

Trap—To print or overlay a color selectively on a previously printed color or colored surface.

Typeface—A specific font design.

Varnish—A dull or glossy coating applied on a printed piece to protect or enhance its appearance.

Vellum—A smooth paper finish which allows fast ink penetration.

Velox—A contact print made from a film negative.

Vignette—An illustration in which the background gradually fades away until it blends into the unprinted paper.

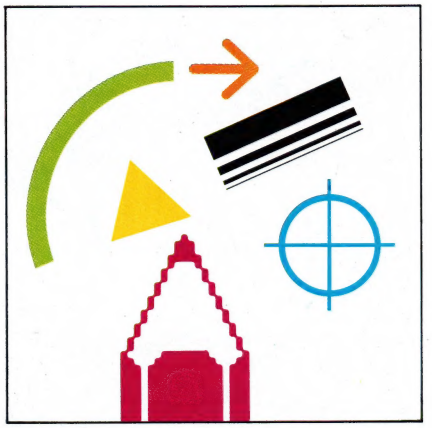
Washes—A thin coat of paint, such as watercolor.

Window—An open space into which color or art can subsequently be added.

Lettering and Numerals

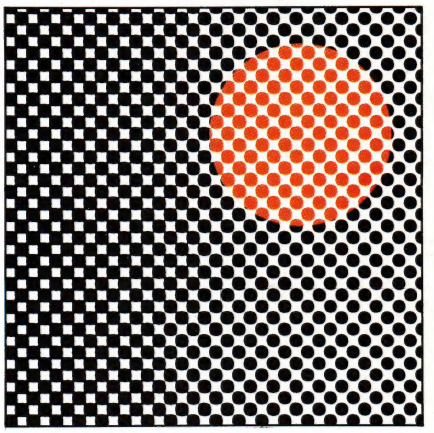
8	Letragraphica® Premier Subscription Program
9	The Letraset Word Positioning System
10	Instant Lettering® Sheets
11	Instant Lettering® Sheets/Color
19	Instant Lettering® Sheets/White
26	Instant Lettering® Standard Range
130	Letragraphica® Sheets
198	Numerals
202	LetraGraphix™ Lettering System
203	LetraLetters™ Sheets
204	Letratext® Sheets
206	Body Type Sheets
208	Foreign Language Sheets

Rules, Borders and Symbols



212	Rules and Corner Sheets
216	Decorative Border and Corner Sheets
218	Symbol Sheets
232	Architectural Sheets

Shading Films

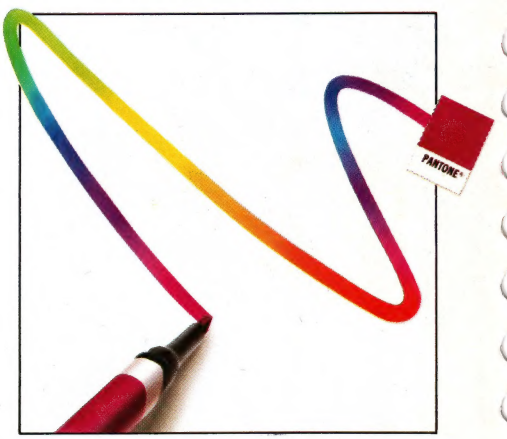


240	Letratone Sheets
255	Instantex
255	Letratone Fisher Cartographic Patterns
256	Self-Adhesive Rules, Borders and Symbols

Graphic Art and Drafting Tapes

259	Letraline Transparent Gloss Tapes
260	Letraline Matt, Gloss and Metallic Opaque Tapes
261	Letraline Flex-A-Tapes
262	Letraline Pattern Tapes
264	Letraline Flexible Pattern Tapes
265	Letraline Border Tapes
268	Letraline Tonal Pattern Tapes and Creative Corner Tapes
269	Letraline Point Rules and Corner Tapes
270	Letraline Reprographic Tapes

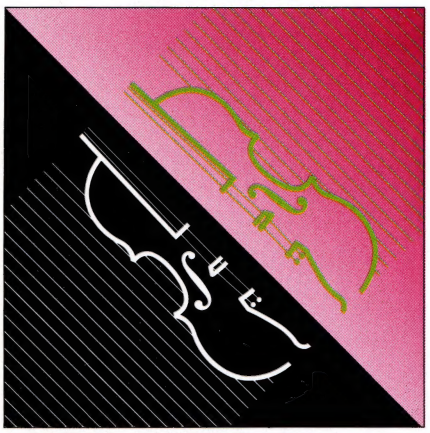
Color Materials



272	The PANTONE MATCHING SYSTEM
273	PANTONE by Letraset Color Markers
276	PANTONE by Letraset Color Marker Sets
277	LetraJet™ Air Marker
278	PANTONE by Letraset Color Letrafilm Matt
279	PANTONE by Letraset Color Products/ Graduated
280	PANTONE by Letraset Color Paper/Uncoated
282	PANTONE by Letraset Color Paper/Coated
283	PANTONE by Letraset Color Overlay
284	PANTONE Library of Color
285	PANTONE by Letraset Color Product Selectors
286	PANTONE Professional Color System

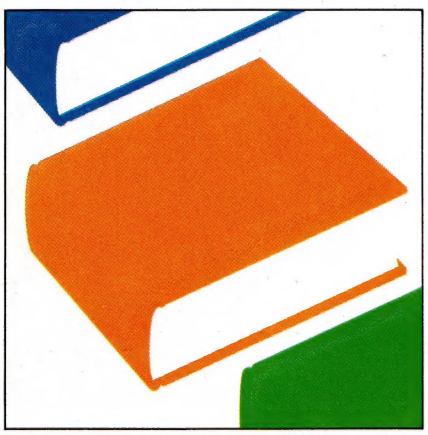
Process color reproduction of PANTONE®-identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

Color Imaging



288 I.N.T.™ Custom Transfers
290 Color Key™ Opaque Overlays
292 Dynamark™ Self-Adhesive Signs and Labels
294 Letrachrome™ Direct Imaging System
296 Letrachrome Ordering Information
297 Letralite™ U.V. Exposure Unit
297 Color Key™ Photo Mask Instant Reversal Film
298 Color Imaging Accessories

Graphic Design Books

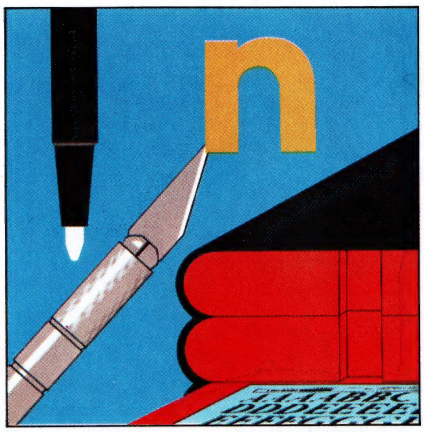


322 The Best of Store Designs
322 The Best of Store Designs 2
322 Corporate Design Systems 2
322 Corporate Design Systems 3
323 Direct Marketing Design
323 Exhibit Design, Exhibit Design 2
323 Graphic Excellence
324 The Best of Lighting Design
324 Menu Design, Menu Design 2
324 Office Systems
325 Packaging Design 2, Packaging Design 3
325 Point of Purchase Design
325 Product Design
326 Product Design 2
326 Rookledge's International Type Finder
326 Sign Design
326 Visual Merchandising

Art Boards

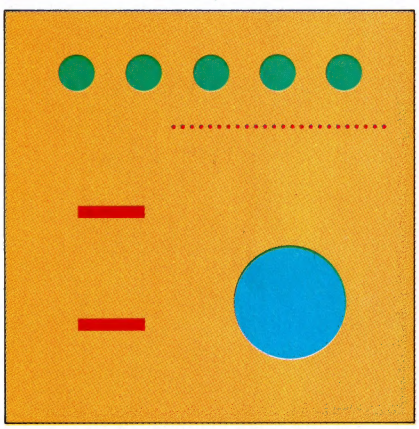
300 LetraMax™ Art Boards
302 LetraMax Art Boards Reference Chart
303 Bainbridge® Art Boards
305 Bainbridge Art Boards Reference Chart
306 Bainbridge PaperMat Boards
308 Other Bainbridge Products

Special Products



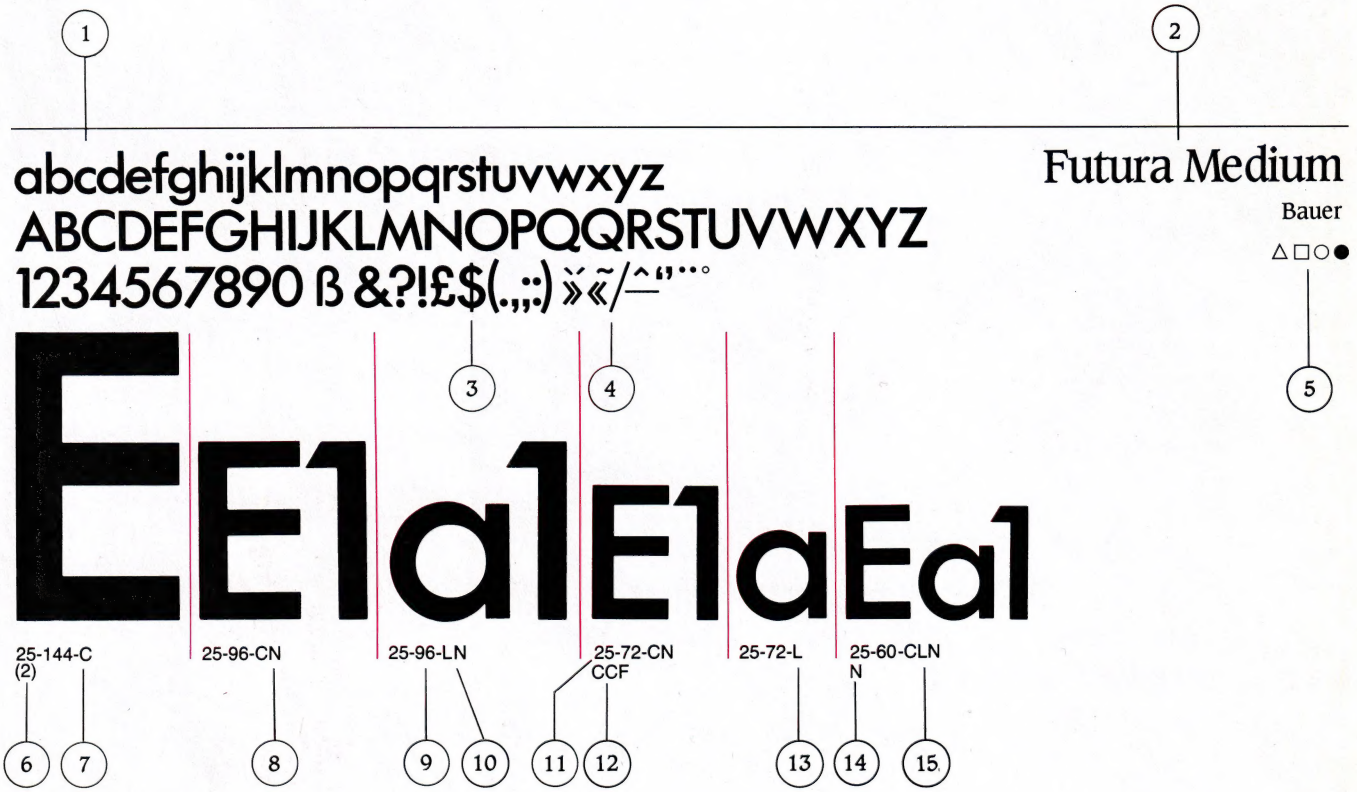
310 Letraset tapes and adhesives
311 Knives and burnishers
312 Letrasign® Letters
313 Letravision® Tones
314 Letracopy®
316 Storage units
317 Desk top storage
318 Masking film & opaquing markers
320 Special sheets and tapes

Designing Ideas



328 How to Use Letraset Products
334 Creating With Letraset Products
348 A Designer Showcase

Typeface Layout Explanation



1 A complete font shows all the characters, numerals and incidentals available. It is intended not to represent a specific point size, but to allow easy optical comparison between typefaces, plus lower case and caps sizes within typeface families.

2 For easy selection, we've arranged the typefaces alphabetically by name. All Standard and Letragraphica typestyles show the name along with the typefounder's/copyright owner's name.

3 Shows the complete set of incidentals on each sheet.

4 These accents, although not shown in the catalog, appear on the majority of Letraset sheets.

5 Symbols indicate colors available. A black dot means the typeface is available in black. A white circle means it comes in white. A square shows there are other colors. A triangle indicates metallic type.

6 Shows the number of sheets in a full font set.

7 Denotes caps only on the sheet.

8 Designates caps and numerals only on a sheet.

9 Shows point size.

10 Denotes lower case and numerals only on a sheet.

11 Shows the sheet style number.

12 Specifies Clear Carrier Film. Certain complex characters and symbols may be overprinted with Clear Carrier Film to facilitate transfer as a complete unit.

13 Designates lower case only on a sheet.

14 Indicates numerals available on a separate sheet in the typeface shown. See separate numerals section.

15 Denotes caps, lower case and numerals on the sheet.

Lettering and Numerals

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203	LetraLetters™
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206	Body Type Sheets
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Letragraphica Premier Subscription Program

Join the program and you'll receive Instant Lettering sheets of the newest typefaces—plus descriptive brochures. Ask your Letraset dealer for details. Or check the Letragraphic Premier Subscription box on the reference card in the front of this handbook to have a salesperson contact you.

Be one of a limited number to purchase the newest developments in typography with the Letragraphica Premier Subscription. Receive advance notice of six to eight new typeface designs—three times a year. Each Letragraphica Premier addition will consist of sixteen to eighteen sheets.

If you decide not to keep these references, you can trade them in for your choice of other typefaces at your Letraset dealer within ten days of receipt of your subscription package.

When you join the program, we'll also send you free issues of *Baseline* and other materials explaining the history of new typefaces and showing ways to use them. Plus, a handsome binder/booklet box to hold these booklets.

You can cancel your subscription whenever you wish; simply notify your Letraset dealer in writing.

To have a salesperson contact you about a subscription, simply check the Letragraphica Premier Subscription box on the information card in the front of this handbook. Or ask your Letraset dealer for more information. And be among the first to see the newest in typography. Only from Letraset.

The Letraset Word Positioning System

Gain a level of creative control impossible with typesetting. Manipulate whole words and phrases before permanently positioning them — without guessing, calculating or tracing word settings. Center or rag left to right. Set type in restrictive areas. Or apply type onto curved or three-dimensional surfaces. Quickly, easily and inexpensively.

Combine the capabilities of the Letraset Word Positioning System with the Letrajet Air Marker and White Standard Instant Lettering—and create your own custom designed color type for creative, highly finished looking comps and layouts. Right in your own office or studio.

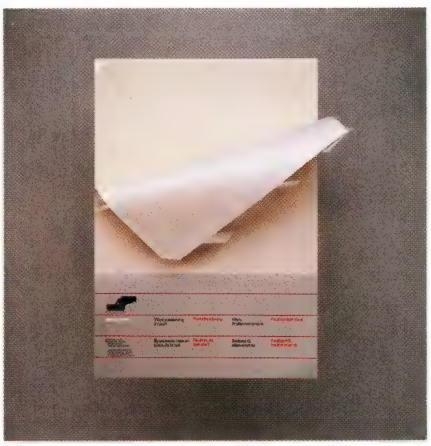
For more information, check the Letraset Word Positioning box on the information card in the front of this handbook.

Ordering Information

Order from your Letraset dealer:

W.P.1 Pad
W.P.2 Transfer Strips (25/pack)
W.P.3 Transfer Sheets (3/pack)
W.P.4 Complete Kit

For more ideas on how to use the Letraset Word Positioning System, turn to the *Designing Ideas* section of this handbook.



Order the W.P.1 moistening pad and a box of 25 W.P.2 transfer sheets. These sheets measure $1\frac{5}{16}'' \times 8\frac{1}{4}''$ and will take type sizes up to $\frac{3}{4}''$ high. For large type sizes or assembled groups of words, use $8\frac{1}{4}'' \times 11\frac{3}{4}''$ W.P.3 transfer sheets. Or choose the W.P.4 kit containing a moistening pad, a box of two-part transfer sheets and a useful base unit on which to work—all you need to get started with this unique method of positioning type.

Transfer type onto curved or unusual surfaces.

Use the LetraJet Air Marker and White Standard Instant Lettering to create colored lettering.

Process color reproduction of PANTONE®-identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

Instant Lettering® Sheets

No other company offers the high quality of Letraset Instant Lettering Sheets. Because no other company is as dedicated to helping you keep up with the evolutionary changes in typography.

Pressure sensitive, dry transfer Letraset Instant Lettering Sheets let you exercise typographic creativity and control at every stage of the design process. Choose from more than 650 typefaces in a wide range of point sizes — in the popular, classic Standard Range, or the imaginative Letragraphica Range.

Light pressure transfers sharp, clear, distortion-free letters from carrier sheet to clean, dry surface. Enlarge letters up to 300% and retain sharp edge definition. Easily lift characters to correct errors. Overlap without pick-back. Use properly applied, heat resistant characters in diazo/dyeline processes.

Each computer designed sheet is calculated to provide more key characters so you won't run out before you finish the job. All come in glare-free, matt black, with many available in white and a select group in colors. And you can order them all from your Letraset dealer.

For more ideas on how to use Instant Lettering, see the *Designing Ideas* section of this handbook. For more information, check the Instant Lettering box on the information card in the front of this handbook.

Ordering Information

Order from your Letraset dealer:

Instant Lettering® Sheets
Standard sheets (10″ × 15″)
2 Sheet Sets
3 Sheet Sets
Multicolor Sheets

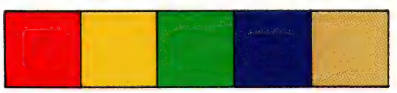
Letragraphica® Sheets
Standard Sheets (10″ × 15″)
2 Sheet Sets

Instant Lettering can speed the creation of high quality comps and dummies, signs and newsletters, just about anything you can think of where you need to use type.

Choose from a select group of typefaces in red, blue, green, yellow and gold.

Helvetica Medium

Helvetica Comes In These Colors



47-192-C-3
47-192-L-3
47-144-CN-2
47-144-L-2
47-120-CN-2
47-72-CN
47-72-L
47-60-CN
47-60-L
47-48-CN
47-24-CLN
47-20-CLN
47-18-CLN
47-14-CLN
47-120-L
47-96-CN
47-96-L
47-84-CN
47-84-L
47-48-L
47-42-CLN
47-36-CLN
47-30-CLN
47-12-CLN
47-10-CLN
47-8-CLN
47-6-CLN

Instant Lettering® Sheets/Color

Microgramma Bold Ext.

54-72-CN
54-30-CN
54-48-CN
54-24-CN
54-36-CN
54-18-CLN

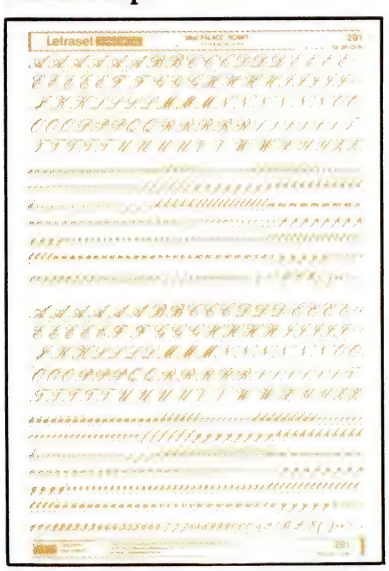
Futura Bold

26-72-CN
26-72-L
26-48-CN
26-48-L
26-36-CLN
26-30-CLN
26-18-CLN

Times Bold

65-48-CN
65-48-L
65-36-CLN
65-24-CLN
65-18-CLN

Palace Script

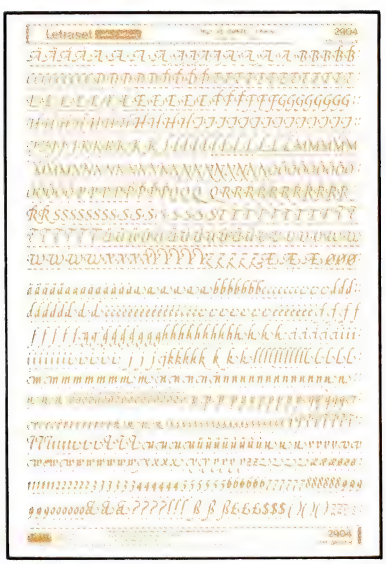


59-60-CLN
59-48-CLN
59-42-CLN
59-36-CLN
59-30-CLN
59-24-CLN

Old English

57-72-CN
57-72-L
57-36-CLN
57-30-CLN
57-24-CLN
57-18-CLN

Le Griffe



176-60-CN
176-60-L
176-48-CLN
176-36-CLN

Instant Lettering® Standard Range

Serif

Aachen Medium	● 36-72 pt	26
Aachen Bold	● 36-84 pt	26
Agincourt	● 36-72 pt	26
Albertus	● 36-48 pt	27
ITC American Typewriter Light	● 36 pt	27
ITC American Typewriter Light Condensed	● 36 pt	28
ITC American Typewriter Medium	● 24-60 pt	28
ITC American Typewriter Medium Condensed	○ ● 24-60 pt	28
ITC American Typewriter Bold	○ ● 36-60 pt	28
ITC American Typewriter Bold Condensed	○ ● 30-60 pt	29
ITC American Typewriter Outline	● 36-60 pt	29
American Uncial	○ ● 24-48 pt	29
Annlie Extra Bold	● 30-60 pt	29
Annlie Extra Bold Italic	● 30-60 pt	29
Arnold Bocklin	● 24-60 pt	31
AUGUSTEA Open	● 28-48 pt	31
Baskerville Old Face	● 18-96 pt	33
Belwe Light	● 30-60 pt	34
Belwe Medium	○ ● 30-60 pt	34
Belwe Bold	○ ● 30-60 pt	34
Belwe Condensed	○ ● 30-60 pt	34
Belwe Italic	● 30-36 pt	35
Bembo	○ ● 24-60 pt	35
Berling	● 12-48 pt	35
Berling Italic	● 24-48 pt	35
Berling Bold	● 12-48 pt	35
Beton Medium	● 20-36 pt	36
Beton Bold	● 20-48 pt	36
Beton Bold Condensed	○ ● 24-48 pt	36
Beton Bold Condensed Italic	● 24-48 pt	36
Beton Extra Bold	● 24-48 pt	36
Bison	● 36-60 pt	37
Bodoni Extra Bold	● 42-60 pt	37
Bookman Bold	○ ● 20-72 pt	37
Bookman Bold Italic	○ ● 20-72 pt	37
Bookman Bold Condensed	● 24-48 pt	38
Bookman Bold Condensed Italic	● 24-48 pt	38
Bottleneck	● 42-72 pt	38
Bramley Light	● 30-42 pt	38
Bramley Medium	● 30-60 pt	39
Bramley Bold	● 30-60 pt	39
Bramley Bold Condensed	● 30-60 pt	39
Bramley Extra Bold	● 30-60 pt	39
Brighton Light	● 36-48 pt	40
Brighton Light Italic	● 36-48 pt	40
Brighton Medium	● 36-48 pt	40
Brighton Bold	● 36-72 pt	40
Brody	● 30-60 pt	41
Brush Script	○ ● 24-60 pt	41
Bulletin Typewriter	● 24-36 pt	41
Cancellaresca Script	● 42-72 pt	43
Candice	○ ● 48-72 pt	43
Candice Inline	○ ● 48-72 pt	43
Carousel	● 30-72 pt	43
Caslon 540	● 14-48 pt	44
Caslon 540 Italic	● 30-72 pt	44

Pt Size Range

Pt Size Range

ITC Caslon Light 223	● 30-60 pt	44
ITC Caslon Regular 223	● 30-60 pt	44
ITC Caslon Regular Italic 223	● 30-60 pt	45
ITC Caslon Bold 223	● 30-60 pt	45
ITC Caslon Extra Bold 223	● 30-60 pt	45
Caslon Adbold	● 30-60 pt	45
Caslon Black	○ ● 24-60 pt	46
Caslon Swashes	● 30-72 pt	46
Caxton Roman Light	● 24-54 pt	46
Caxton Roman Light Italic	● 24-54 pt	46
Caxton Roman Book	● 24-54 pt	47
Caxton Roman Bold	● 24-54 pt	47
Caxton Roman Bold Condensed	● 24-54 pt	47
Caxton Roman Extra Bold	● 24-54 pt	47
Century Schoolbook Bold	○ ● 12-60 pt	48
Challenge Bold	● 30-54 pt	48
Challenge Extra Bold	● 30-54 pt	48
Champion	● 42-60 pt	48
CHARETTE	● 24-48 pt	49
Cheltenham Old Style	● 36-60 pt	49
Cheltenham Medium	● 36-60 pt	49
Cheltenham Bold	● 36-72 pt	49
Choc	● 30-48 pt	50
City Light	● 30-48 pt	50
City Medium	● 30-60 pt	50
City Bold	● 30-60 pt	50
Clarendon Medium	○ ● 10-192 pt	51
Clarendon Bold	○ ● 10-192 pt	52

Pt Size Range

Clearface Heavy	○ ● 24-72 pt	53
Clearface Heavy Condensed	○ ● 24-60 pt	53
Clearface Gothic Extra Bold	● 30-60 pt	53
Cloister Bold	● 24-60 pt	53
Cooper Black	○ ● 18-84 pt	57
Cooper Black Italic	● 18-84 pt	57
Cooper Black Outline	● 24-60 pt	58
COPPERPLATE Gothic Heavy	● 12-60 pt	58
Crillee Light Italic	● 24-48 pt	60
Crillee Italic	● 24-60 pt	60
Crillee Bold Italic	● 24-60 pt	60
Crillee Extra Bold Italic	● 36-60 pt	60
DAVIDA	● 36-72 pt	61
Denby Light	● 24-54 pt	61
Denby Medium	● 24-54 pt	61
De Vinne Ornamented	● 24-60 pt	62
Dynamo Medium	● 30-48 pt	63
Dynamo	○ ● 30-72 pt	63
Dynamo Condensed	● 30-48 pt	63
Dynamo Shadow	● 36-72 pt	63
Dynamo Chrome	● 48-84 pt	64
Edwardian Light	● 20-48 pt	64
Edwardian Light Italic	● 20-48 pt	64
Edwardian Medium	● 20-48 pt	65
Edwardian Bold	● 20-48 pt	65
Edwardian Extra Bold	● 20-48 pt	65
Edwardian Extra Bold Italic	● 20-48 pt	65
EGYPTIAN Outline	● 30-84 pt	66

Pt Size Range

Egyptienne Bold Condensed	● 30-84 pt	66
English Tudor	● 36-60 pt	67
Exeter	● 28-54 pt	68
Falernus	● 20-48 pt	68
Fox	● 36-60 pt	70
Fraktur Bold (Fraktur Bold)	● 24-60 pt	71
Freestyle Script	○ ● 30-60 pt	73
Freestyle Script Bold	● 42-60 pt	73
GALLIA	● 24-48 pt	78
ITC Galliard Black Italic	● 18-48 pt	78
Goudy Extra Bold	○ ● 24-60 pt	81
Goudy Heavyface Condensed	● 30-60 pt	82
Goudy Fancy	● 36-72 pt	82
Goudy Handtooled	● 36-60 pt	82
Goudy Old Style	● 24-48 pt	82
Goudy Old Style Italic	● 24-48 pt	82
Hawthorn	● 36-60 pt	83
Jenson Medium	● 30-72 pt	92
Jenson Extra Bold	● 30-72 pt	92
Juliet	● 30-60 pt	93
Kalligraphia	● 24-72 pt	93
KORNELIA	● 36-54 pt	93
Lazybones	● 42-72 pt	94
Le Griffe	△ ○ ● 30-84 pt	94
Lectura	● 28-60 pt	95
Lectura Bold	● 28-60 pt	95
LETTRES ORNEES	● 72 pt	95
Locarno Light	● 30-60 pt	95

Pt Size Range

Locarno Medium	● 30-60 pt	96
Locarno Bold	● 30-60 pt	96
Locarno X-Bold	● 30-60 pt	96
Loose New Roman	● 30-72 pt	96
MANUSCRIPT CAPS	● 42-72 pt	97
Melior	● 18-48 pt	97
Mistral	● 30-60 pt	98
Modern No 20	● 18-144 pt	99
Murray Hill Bold	● 24-72 pt	99
Nevison Casual	● 36-72 pt	100
Obliq Light	● 28-54 pt	101
Obliq Medium	● 28-54 pt	101
OCR-A	● 8mm-15mm	101
Old English	△ ○ ● 18-72 pt	101
Optima	○ ● 16-84 pt	102
Optima Medium	● 18-60 pt	102
Optima Bold	○ ● 18-84 pt	102
Palace Script	△ ○ ● 18-60 pt	103
Palatino	○ ● 24-60 pt	103
Palatino Italic	○ ● 24-60 pt	103
Palatino Italic Swash Caps	● 24-60 pt	103
Palatino Semi Bold	● 24-60 pt	103
Palatino Ultra Heavy	● 36-72 pt	104
Park Avenue	○ ● 18-48 pt	104
Pendry Script	○ ● 36-60 pt	105
Pepita	● 36-60 pt	105
Perpetua Bold 461	● 30-72 pt	105
Plantin 110	○ ● 24-60 pt	106

Pt Size Range

Plantin Bold	○ ● *24-60 pt*	106
Plantin Bold Condensed	● *24-60 pt*	106
Plantin Extra Bold	○ ● *24-60 pt*	106
Playbill	● *24-96 pt*	107
Poppl Exquisit	● *36-60 pt*	107
Pretorian	● *36-72 pt*	107
PROFIL	● *24-72 pt*	108
Proteus Light	● *42-60 pt*	108
Proteus Medium	● *24-60 pt*	108
Proteus Medium Italic	● *24-42 pt*	109
Proteus Bold	● *24-60 pt*	109
Proteus Extra Bold	● *42-60 pt*	109
Quay Roman Light	● *24-54 pt*	111
Quay Roman Book	● *24-54 pt*	111
Quay Book Italic	● *24-54 pt*	111
Quay Roman Medium	● *24-54 pt*	111
Quay Roman Bold	● *24-54 pt*	112
QUENTIN	● *48-72 pt*	112
Renate Light	● *36-60 pt*	112
Renate Bold	● *36-60 pt*	112
Reporter	● *48-72 pt*	112
Revue	● *30-60 pt*	113
Ringlet	● *36-72 pt*	113
Rockwell Light 390	● *24-36 pt*	113
Rockwell 371	● *18-72 pt*	113
Rockwell Bold 391	● *18-72 pt*	113
Rockwell Extra Bold	● *36-72 pt*	114
Rockwell Condensed 414	● *24-48 pt*	114
Rockwell Bold Condensed 359	● *36-48 pt*	114
ROCKWELL Shadow	● *36-48 pt*	114
ROMANTIQUES No. 5	● *72 pt*	115
Romic Light	● *24-60 pt*	115
Romic Light Italic	● *24-60 pt*	115
Romic Medium	● *24-60 pt*	115
Romic Bold	● *36-60 pt*	115
Romic Extra Bold	● *36-60 pt*	116
Romic Outline	● *24-48 pt*	116
Salisbury Bold	● *36-60 pt*	116
Salto	● *36-60 pt*	116
SAPPHIRE	● *42-72 pt*	117
Serifa	● *28-42 pt*	117
SILVER SCREEN	● *24-36 pt*	117
Slogan	● *36-60 pt*	117
ITC Souvenir Light	● *24-48 pt*	118
ITC Souvenir Medium	○ ● *24-72 pt*	118
ITC Souvenir Medium Italic	● *24-60 pt*	118
ITC Souvenir Demi Bold	○ ● *24-72 pt*	118
ITC Souvenir Bold	○ ● *24-72 pt*	119
Stadia	● *48-72 pt*	119
STENCIL Bold	○ ● *30-72 pt*	119
TANKARD	● *30-60 pt*	120
Times Bold	△ ○ ● *10-144 pt*	121
Times Bold Italic	● *24-96 pt*	121
Times Extra Bold	○ ● *24-60 pt*	121
Times New Roman	● *8-72 pt*	122
Times New Roman Semi Bold 461	● *14-42 pt*	122

Pt Size Range

Pt Size Range

Tintoretto	● 36-72 pt	122
Tiranti	● 48-84 pt	122
Titus Light	● 24-54 pt	123
Titus Medium	● 24-54 pt	123
Trooper Roman	● 30-60 pt	123
University Roman	● 24-72 pt	125
University Roman Italic	● 24-60 pt	126
University Roman Bold	○ ● 30-72 pt	126
University Roman Display	● 24-48 pt	126
Vivaldi	○ ● 24-60 pt	127
Weiss Roman Extra Bold	● 30-36 pt	127
Windsor	● 24-72 pt	127
Windsor Bold	○ ● 24-72 pt	128
Windsor Bold Outline	○ ● 36-72 pt	128
Windsor Elongated	○ ● 24-72 pt	128
ITC Zapf Chancery Medium	● 20-48 pt	128
ITC Zapf Chancery Medium Italic	● 20-48 pt	129
ITC Zapf Chancery Demi	● 30-48 pt	129
ITC Zapf Chancery Bold	● 30-48 pt	129

Sans Serif

Alternate Gothic No. 2	● 8-60 pt	27
Ambassador Light	● 24-54 pt	27
Antique Olive Medium	● 30-42 pt	30
Antique Olive Semi Bold	● 30-42 pt	30
Antique Olive Bold	○ ● 30-60 pt	30
Antique Olive Bold Condensed	● 36-60 pt	30
Antique Olive Compact	● 30-60 pt	30
Antique Olive Compact Italic	● 30-60 pt	31
Antique Olive Nord	● 36-60 pt	31
ITC Avant Garde Gothic X-Light	● 16-72 pt	32
ITC Avant Garde Gothic Medium	○ ● 16-72 pt	32
ITC Avant Garde Gothic Medium Condensed	● 24-72 pt	32
ITC Avant Garde Gothic Bold	○ ● 16-72 pt	33
ITC Avant Garde Gothic Bold Condensed	● 24-72 pt	33
Broadway	○ ● 30-72 pt	41
BROADWAY Engraved	○ ● 36-48 pt	41
Cable Light	● 30-60 pt	42
Cable Heavy	○ ● 24-72 pt	42
Cable Ultra Heavy	● 30-72 pt	42
Compacta Light	● 30-144 pt	54
Compacta	● 30-144 pt	54
Compacta Italic	● 30-72 pt	55
Compacta Bold	● 30-144 pt	55
COMPACTA Outline	● 48-144 pt	56
COMPACTA Bold Outline	● 42-144 pt	56
Compacta Black	● 30-72 pt	57
Corinthian Light	● 24-54 pt	58
Corinthian Medium	● 24-54 pt	58
Corinthian Bold	● 24-54 pt	59
Corinthian Bold Condensed	● 24-54 pt	59
Corinthian Extra Bold	● 30-54 pt	59
Countdown	● 24-72 pt	59
Data 70	● 24-36 pt	61
Din 16m	● 1.8mm-14mm	62

Pt Size Range

Pt Size Range

Din 17m	● 1.8mm-14mm	62
Dom Casual	○ ● 36-60 pt	62
ENGINEERING STANDARD	● 8-48 pt	66
eurostile Medium Extended	● 24-84 pt	67
Eurostile Bold	● 18-60 pt	67
eurostile Bold Extended	● 24-84 pt	67
Flash Light	● 20-60 pt	68
Flash	● 20-60 pt	68
Folio Light	● 10-66 pt	69
Folio Medium	○ ● 10-66 pt	69
Folio Medium Extended	● 10-66 pt	69
Folio Bold	● 10-66 pt	70
Folio Bold Condensed	● 24-66 pt	70
Folio Extra Bold	● 24-48 pt	70
Franklin Gothic	○ ● 8-96 pt	71
Franklin Gothic Condensed	○ ● 8-96 pt	71
Franklin Gothic Extra Condensed	○ ● 10-288 pt	72
Franklin Gothic Bold	● 30-60 pt	73
Frutiger 45	● 18-60 pt	73
Frutiger 55	● 18-42 pt	74
Frutiger 65	● 18-60 pt	74
Frutiger 75	● 24-60 pt	74
Futura Light	● 24-72 pt	74
Futura Medium	○ ● 8-144 pt	75
Futura Medium Italic	● 18-72 pt	75
Futura Bold Condensed	● 16-96 pt	75
Futura Bold Condensed Italic	● 30-72 pt	75
Futura Demi Bold	○ ● 8-144 pt	76
Futura Bold	□ ○ ● 8-144 pt	76
Futura Bold Italic	● 18-72 pt	77
Futura Extra Bold	● 24-72 pt	77
Futura Extra Bold Condensed	○ ● 24-72 pt	77
Futura Extra Bold Condensed Italic	● 30-72 pt	77
Futura Black	● 24-60 pt	78
Futura Display	● 30-84 pt	78
GILL CAMEO	● 36-48 pt	79
Gill Extra Bold	● 36-60 pt	79
Gill Extra Bold Condensed	● 36-60 pt	79
Gill Extra Bold Outline	● 36-60 pt	79
Gill Kayo	● 24-72 pt	80
Gill Kayo Condensed	● 24-72 pt	80
Gill Sans Light	● 24-60 pt	80
Gill Sans	● 24-60 pt	80
Gill Sans Italic	● 24-36 pt	81
Gill Sans Bold	● 24-60 pt	81
Gill Sans Bold Condensed	● 24-42 pt	81
Gill Sans Bold Italic	● 48 pt	81
Grotesque 9	● 18-72 pt	83
Grotesque 9 Italic	● 18-72 pt	83
Grotesque 215	● 8-24 pt	83
Grotesque 216	● 8-36 pt	83
Helvetica Extra Light	● 12-84 pt	84
Helvetica Light Italic	● 10-96 pt	84
Helvetica Light Condensed	○ ● 24-72 pt	84
Helvetica Light	○ ● 6-192 pt	85
Helvetica Medium	△ □ ○ ● 6-192 pt	86

Pt Size Range

Pt Size Range

Helvetica Medium Condensed	○ ● 14-72 pt	87
Helvetica Medium Italic	○ ● 6-72 pt	87
Helvetica Medium Extended	○ ● 24-72 pt	87
Helvetica Medium Outline	○ ● 30-84 pt	88
Helvetica Medium Reversed	○ ● 48-120 pt	88
Helvetica Compact	○ ● 30-60 pt	88
Helvetica Bold	○ ● 14-84 pt	89
Helvetica Bold Condensed	○ ● 16-72 pt	89
Helvetica Bold Italic	○ ● 14-84 pt	89
Helvetica Extra Bold	○ ● 30-72 pt	90
Helvetica Condensed Shaded	● 30-96 pt	90
Highlight	● 42-60 pt	90
Hobo	● 24-60 pt	91
Horatio Light	● 24-72 pt	91
Horatio Medium	● 24-72 pt	91
Horatio Bold	● 24-72 pt	91
Impress	● 24-42 pt	92
Isometric Isometric	● 2.5mm-10mm	92
KEYBOARD	● 9-16 pt	93
L.C.D.	○ ● 24-42 pt	94
LCD OUTLINE	● 42-54 pt	94
MICROGRAMMA Medium Extended	● 8-84 pt	97
MICROGRAMMA Bold Extended	□ ○ ● 8-84 pt	98
News Gothic	● 24-48 pt	100
News Gothic Condensed	● 24-48 pt	100
News Gothic Bold	● 24-48 pt	100
PEIGNOT Light	● 24-60 pt	104
PEIGNOT Medium	● 24-60 pt	104

Pt Size Range

PEIGNOT Bold	● 24-60 pt	105
PRISMA	● 36-72 pt	107
Pump Light	● 30-72 pt	109
Pump Medium	○ ● 30-72 pt	110
Pump Demi Bold	● 30-72 pt	110
Pump	○ ● 30-72 pt	110
Pump Triline	● 30-72 pt	110
SANS SERIF Shaded	● 42-72 pt	117
Steve	● 36-60 pt	119
SYNCHRO SYNCHRO	● 30-48 pt	120
Tabasco Medium	● 24-60 pt	120
Tabasco Bold	● 36-60 pt	120
Univers 45	● 12-42 pt	123
Univers 53	● 10-36 pt	124
Univers 55	● 10-72 pt	124
Univers 57	● 10-72 pt	124
Univers 59	● 14-72 pt	124
Univers 65	○ ● 10-72 pt	125
Univers 67	○ ● 10-72 pt	125
Univers 75	○ ● 10-72 pt	125
Venus Bold Extended	● 18-96 pt	127
Zipper	● 36-72 pt	129

Pt Size Range

Instant Lettering® Sheets/White

Create dramatic settings in reverse. Or combine White Standard Instant Lettering® with the LetraJet Air Marker to create custom color lettering.

White Serif

	Pt Size Range	
ITC American Typewriter Medium Condensed	36-60 pt	28
ITC American Typewriter Bold	36-60 pt	28
ITC American Typewriter Bold Condensed	30-60 pt	29
American Uncial	24-48 pt	29
Belwe Condensed	30-36 pt	34
Belwe Medium	30-60 pt	34
Belwe Bold	36 pt	34
Bembo	24-60 pt	35
Beton Bold Condensed	24-36 pt	36
Bookman Bold	20-72 pt	37
Bookman Bold Italic	20-72 pt	37
Brush Script	24-60 pt	41
Candice	48-72 pt	43
Candice Inline	48-72 pt	43
Caslon Black	24-60 pt	46
Century Schoolbook Bold	12-60 pt	48
Clarendon Medium	10-144 pt	51
Clarendon Bold	18-192 pt	52
Clearface Heavy	24-72 pt	53
Clearface Heavy Condensed	24-60 pt	53
Cooper Black	18-84 pt	57
Dynamo	30-72 pt	63
Freestyle Script	30-60 pt	73
Goudy Extra Bold	24-60 pt	81
Le Griffe	30-84 pt	94
Old English	18-72 pt	101
Optima	16-84 pt	102
Optima Bold	18-84 pt	102
Palace Script	18-60 pt	103
Palatino	24-60 pt	103
Palatino Italic	24-60 pt	103
Park Avenue	18-48 pt	104
Pendry Script	36-60 pt	105
Plantin 110	24-60 pt	106
Plantin Bold	24-60 pt	106
Plantin Extra Bold	24-60 pt	106
ITC Souvenir Medium	24-48 pt	118
ITC Souvenir Demi Bold	24-60 pt	118
ITC Souvenir Bold	24-72 pt	119
STENCIL Bold	30-72 pt	119
Times Bold	10-144 pt	121
Times Extra Bold	24-60 pt	121
University Roman Bold	30-72 pt	126
Vivaldi	24-60 pt	127
Windsor Bold	24-72 pt	128
Windsor Bold Outline	36-48 pt	128
Windsor Elongated	36-72 pt	128

White Sans Serif

	Pt Size Range	
Antique Olive Bold	30-36 pt	30
ITC Avant Garde Gothic Medium	16-72 pt	32
ITC Avant Garde Gothic Bold	16-72 pt	33
Broadway	30-72 pt	41
BROADWAY Engraved	36-48 pt	41

Cable Heavy	*24-72 pt*	42
Dom Casual	*36-60 pt*	62
Folio Medium	*14-48 pt*	69
Franklin Gothic	*10-60 pt*	71
Franklin Gothic Condensed	*8-72 pt*	71
Franklin Gothic Extra Condensed	*10-288 pt*	72
Futura Medium	*8-144 pt*	75
Futura Demi Bold	*8-144 pt*	76
Futura Bold	*8-144 pt*	76
Futura Extra Bold Condensed	*24-72 pt*	77
Helvetica Light	*6-192 pt*	85
Helvetica Light Condensed	*24-72 pt*	84
Helvetica Medium	*6-192 pt*	86
Helvetica Medium Condensed	*14-72 pt*	87
Helvetica Medium Extended	*24-72 pt*	87
Helvetica Medium Italic	*6-72 pt*	87
Helvetica Medium Outline	*30-84 pt*	88
Helvetica Medium Reversed	*48-120 pt*	88
Helvetica Bold	*14-84 pt*	89
Helvetica Bold Condensed	*24-72 pt*	89
Helvetica Bold Italic	*14-84 pt*	89
Helvetica Compact	*30-60 pt*	88
Helvetica Extra Bold	*30-72 pt*	90
L.C.D.	*24-42 pt*	94
MICROGRAMMA Bold Extended	*8-84 pt*	98
Pump Medium	*30-72 pt*	110
Pump	*30-72 pt*	110
Univers 65	*14-60 pt*	125
Univers 67	*10-72 pt*	125
Univers 75	*16-36 pt*	125

Pt Size Range

Pt Size Range

Letragraphica® Range

Advertisers Gothic	● 30-48 pt	132
AIRKRAFT	● 48-72 pt	132
Alecri Copperplate	● 48-72 pt	132
ALGERIAN	● 60-84 pt	133
AMBROSE	● 36-54 pt	133
Americana	● 36-60 pt	133
Apollo	● 36 pt	133
Aristocrat	● 24-60 pt	134
Artistik	● 48-84 pt	134
ASTLEY	● 54-84 pt	134
ASTRA	● 48 pt	134
BABY TEETH	● 42-60 pt	135
BALLOON Extra Bold	● 36-72 pt	135
BALLOON Drop Shadow	● 36-72 pt	135
Balmoral	● 36-72 pt	135
Banner	● 48-72 pt	136
Becka Script	● 30-54 pt	136
Belshaw	● 36-60 pt	136
ITC Benguiat Medium	● 36-60 pt	136
ITC Benguiat Medium Condensed	● 36-60 pt	137
ITC Benguiat Bold Condensed	● 36-60 pt	137
ITC Benguiat Gothic Medium	● 24-60 pt	137
Bernhard Antique Bold Condensed	● 42-60 pt	137
Bertie	● 48-72 pt	138
Bible Script & Flourishes	● 30-60 pt	138
Bickley Script	● 48-72 pt	138
BINNER	● 48-72 pt	139
Blackfriars Roman	● 36 pt	139
Blackmoor	● 42-54 pt	139
Block Schwer	● 36-48 pt	139
BLOCK UP	● 72 pt	139
BOMBERE	● 60 pt	140
Bordeaux Roman	● 84 pt	140
Bordeaux Italic	● 84 pt	140
Bordeaux Script	● 84 pt	141
Bronx	● 42-60 pt	141
BULLION Shadow	● 42-84 pt	141
Burlington	● 48-72 pt	141
ITC BUSORAMA Bold	● 24-60 pt	142
BUSTER	● 36-60 pt	142
Cabaret	● 60-72 pt	142
Cabarga Cursiva	● 42-72 pt	143
CALYPSO	● 36-72 pt	143
camELLia	● 42-84 pt	143
CAMPAIGN	● 36-60 pt	143
Capone Medium	● 36-60 pt	144
Cardinal	● 30-60 pt	144
Carlton	● 48-72 pt	144
Caslon Antique	● 36-72 pt	144
Cathedral	● 48-72 pt	145
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Chesterfield	● 36-72 pt	145
Chippendale	● 36 pt	145
CHROMIUM ONE	● 54-96 pt	146
cirkulus	● 72 pt	146
Columbian Italic	● 36 pt	146

Pt Size Range

Pt Size Range

Commercial Script	● 24-60 pt	146
Company	● 36-48 pt	147
Compton	● 30-60 pt	147
Conference	● 36-48 pt	147
Cortez	● 36-60 pt	147
Croissant	● 42-54 pt	148
Cut-In Medium	● 24-48 pt	148
Cut-In Bold	● 24-48 pt	148
Delphin No.1	● 28-60 pt	148
Delphin No.2	● 28-60 pt	149
Demian	● 42-60 pt	149
Dempsey Medium	● 24-36 pt	149
DESDEMONA Solid	● 36-72 pt	149
Eclat	● 30-60 pt	150
Einhorn	● 30-42 pt	150
El Greco	● 30-60 pt	150
Elch	● 60-96 pt	150
ELEFONT	● 36-60 pt	151
EMPORIUM	● 42-60 pt	151
ENVIRO	● 30-54 pt	151
Epitaphe	● 30-54 pt	151
ITC Eras Light	● 24-60 pt	152
ITC Eras Book	● 24-60 pt	152
ITC Eras Medium	● 24-60 pt	152
ITC Eras Demi	● 24-60 pt	152
ITC Eras Bold	● 24-60 pt	153
ITC Eras Ultra	● 24-60 pt	153
Fashion Compressed No.3	● 42-72 pt	153

Pt Size Range

ITC Fat Face	● 60 pt	153
FAT SHADOW	● 48-96 pt	154
Fine Hand	● 48-72 pt	154
Fino	● 60 pt	154
Flamenco Inline	● 48-72 pt	154
Flyer Bold	● 42-60 pt	155
Flyer Bold Condensed	● 42-60 pt	155
Forest Shaded	● 42-60 pt	155
Formula One	● 24-72 pt	155
Frankfurter Medium	● 24-72 pt	156
FRANKFURTER	● 24-72 pt	156
FRANKFURTER Highlight	● 24-72 pt	156
FRANKFURTER Inline	● 36-72 pt	157
Friz Quadrata	● 36-60 pt	157
ITC Friz Quadrata Bold	● 36-60 pt	157
Futura Demi Bold Script	● 36-60 pt	157
GALADRIEL	● 48-72 pt	158
Garamond Italic	● 30-60 pt	158
ITC Garamond Ultra	● 36-60 pt	158
ITC Garamond Ultra Condensed	● 36-60 pt	158
Garrick	● 42-72 pt	159
Gillies Gothic Light	● 36-60 pt	159
Gillies Gothic Bold	● 36-60 pt	159
Gillies Gothic Extra Bold	● 36-60 pt	159
Gillies Gothic Extra Bold Shaded	● 54-72 pt	160
GLASER STENCIL Bold	● 36-60 pt	160
Glastonbury	● 42-72 pt	160
GOLD RUSH	● 24-60 pt	160

Pt Size Range

GOOD VIBRATIONS	60-84 pt	161
Graphis Extra Bold	36-60 pt	161
Hadfield	30-42 pt	161
Hammonia	54-72 pt	161
Harclow	48-72 pt	162
Harlow Solid	48-72 pt	162
Harrington	36-72 pt	162
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HORNDON	42-54 pt	163
HUNTER	48-72 pt	163
Italia Book	30-48 pt	163
Italia Medium	36-48 pt	163
Italia Medium Condensed	36-72 pt	163
Italia Bold	36-72 pt	164
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Jenson Old Style Bold Condensed	42 pt	164
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Kestrel	36-72 pt	165
Knightsbridge	48-72 pt	165
Koloss	24-72 pt	165
ITC Korinna	48-60 pt	165
ITC Korinna Bold	48-60 pt	166
ITC Korinna Extra Bold	48-72 pt	166
ITC Korinna Heavy	36-48 pt	166
ITC L&C Stymie Liteline	60 pt	166
Laser	42-60 pt	167
L'Auriol	36 pt	166
LeGolf	48 pt	167

Pt Size Range

Le Robur Noir	36 pt	167
Limehouse Script	36-72 pt	167
Lindsay	36 pt	168
Locarno Italic	42-72 pt	168
Locomotive	60-72 pt	168
ITC Lubalin Graph X-Light	36-48 pt	168
ITC Lubalin Graph Medium	30-60 pt	169
ITC Lubalin Graph Bold	30-60 pt	169
ITC Lubalin Graph Bold Oblique	30-48 pt	169
MGB PATRICIAN	36-60 pt	169
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MARVIN	42-72 pt	170
MASQUERADE	72-84 pt	170
MASTERCARD	48-72 pt	170
Mellissa Inline	48-72 pt	171
Michel	72 pt	171
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Musisca	36-54 pt	172
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Neptun	36 pt	173
Oberon	48-72 pt	173
Octopuss	36-60 pt	173
Octopuss Shaded	36-84 pt	174
Odin	36 pt	174

Pt Size Range

One Stroke Script	36-72 pt	174	
One Stroke Script Shaded	54-72 pt	174	
Optex	72 pt	175	
ORLANDO	48-72 pt	175	
oxford	72-96 pt	175	
Paddington	36 pt	175	
Palana	36-48 pt	176	
Pamela	48-72 pt	176	
Papyrus	42-72 pt	176	
Parsons	36-48 pt	176	
Phyllis & Phyllis Initials	30-48 pt	177	
PICCADILLY	42-60 pt	177	
Pin Ball	48 pt	177	
ITC PIONEER	48-84 pt	177	
PLAZA	48-72 pt	177	
PLAZA DECORATIVE	48-72 pt	178	
PLAZA Ultra	48-72 pt	178	
PLAZA Inline	48-72 pt	178	
Pluto Outline	48-84 pt	178	
Premier Lightline	84-120 pt	179	
PREMIER Shaded	84-144 pt	179	
Primitive	24-36 pt	179	
PRINCETOWN	30-48 pt	179	
PROCESS	60-84 pt	180	
quartermaine Square Shadow	48 pt	180	
QUICKSILVER	36-72 pt	180	
ITC Quorum Bold	24-36 pt	180	
Rage Italic	36-72 pt	181	

Pt Size Range

RAGTIME	36-54 pt	181	
Raleigh Extra Bold	42-72 pt	181	
Raphael	36-72 pt	181	
Regatta Condensed	48-72 pt	182	
Retail Script	48-72 pt	182	
Rialto	36-48 pt	182	
RICE	42-60 pt	182	
ROCO	48-84 pt	183	
Rodeo	36-60 pt	183	
Roman Script	42-54 pt	183	
Roys Tango 12 Condensed Italic	30-54 pt	183	
RUBBER STAMP	30-42 pt	184	
Runnymede	36-48 pt	184	
Santa Fe	30-60 pt	184	
SCANNER	36-60 pt	184	
Schneidler Old Style	48 pt	185	
Scimitar	42-72 pt	185	
Seagull Light	36-60 pt	185	
Senator Display	42-60 pt	185	
ITC Serif Gothic	24-72 pt	186	
ITC Serif Gothic Bold	24-72 pt	186	
ITC Serif Gothic Heavy	24-72 pt	186	
ITC Serif Gothic Black	36-48 pt	186	
Shamrock	24-60 pt	187	
Shatter	48-84 pt	187	
SINALOA	48-72 pt	187	
SLIPSTREAM	48-72 pt	187	
Sparky	36-60 pt	188	

Pt Size Range

Spectre	● 54 pt	188
Springfield Bold	● 36-60 pt	188
SPRINT	● 48-60 pt	188
Spritzer	● 48-72 pt	189
Squire	● 42-60 pt	189
Squire Bold	● 42-60 pt	189
Squire Extra Bold	● 42-60 pt	189
STACK	● 60-96 pt	190
Stilla	● 48 pt	190
STILLA CAPS	● 48-72 pt	190
STOP	● 36-72 pt	190
STRIPES	● 48-84 pt	191
SUPERSTAR	● 48-84 pt	191
SUPERSTAR Shadow	● 48-84 pt	191
Talisman	● 84-96 pt	191
Tango	● 48-72 pt	192
Tarragon	● 36-48 pt	192
Thalia	● 48 pt	192
ITC Tiffany Light	● 36-48 pt	192
ITC Tiffany Medium	● 36-72 pt	193
ITC Tiffany Heavy	● 36-72 pt	193
TRONIC	● 48-84 pt	193
traffic	● 36-72 pt	193
Transmission	● 36-60 pt	194
TRISET	● 36 pt	194
ITC Upright Neon	● 48 pt	194
Van Dijk	● 36-60 pt	194
Van Dijk Bold	● 36-60 pt	195
	Pt Size Range	

Vegas	● 60-84 pt	195
Vendome Extra Bold	● 36 pt	195
Victorian	● 42-72 pt	195
Victorian Inline Shaded	● 48-72 pt	196
Waldorf	● 48-72 pt	196
Waterloo	● 42-72 pt	196
Welt Extra Bold	● 36-84 pt	196
Westminster Light	● 36 pt	197
Windsor Extra Bold Condensed	● 36-72 pt	197
Windsor Ultra Heavy	● 36 pt	197
YAGI LINK DOUBLE	● 36-72 pt	197
YANKEE Shadow	● 48-72 pt	198
Young Baroque	● 54-84 pt	198
	Pt Size Range	

Aachen Medium

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235-72-CN | 235-72-L | 235-42-CLN | 235-36-CLN

Aachen Bold

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204-84-CN | 204-84-L | 204-72-CN | 204-72-L

204-48-CN | 204-48-L | 204-42-CLN | 204-36-CLN

Agincourt

David Quay

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370-72-CLN | 370-54-CLN | 370-36-CLN

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315-48-CN | 315-48-LN | 315-36-CLN

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5-60-CN | 5-60-L | 5-48-CN N | 5-48-L N | 5-36-CLN N | 5-30-CLN | 5-24-CLN N | 5-18-CLN N

5-14-CLN | 5-12-CLN N | 5-10-CLN N | 5-8-CLN N

Alternate Gothic 2
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399-54-CLN | 399-36-CLN | 399-24-CLN

Ambassador Light
Letraset Alan Meeks
© 1984
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306-36-CLN

ITC American Typewriter Light
ITC
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ITC American Typewriter Light Condensed

ITC

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307-36-CLN

ITC American Typewriter Medium

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308-60-CN | 308-60-LN | 308-48-CN | 308-48-LN | 308-36-CLN

308-30-CLN | 308-24-CLN

ITC American Typewriter Medium Condensed

ITC

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✱Available in black only.

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309-60-CN | 309-60-LN | 309-48-CN✱ | 309-48-LN✱ | 309-36-CLN | 309-30-CLN✱ | 309-24-CLN✱

ITC American Typewriter Bold

ITC

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✱Available in black only.

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310-60-CN | 310-60-LN | 310-48-CN✱ | 310-48-LN✱ | 310-36-CLN

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311-60-CN | 311-60-LN | 311-48-CN | 311-48-LN | 311-36-CLN | 311-30-CLN

ITC American Typewriter Bold Condensed

ITC

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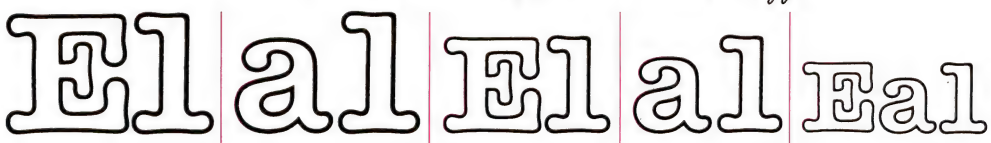

312-60-CN | 312-60-LN | 312-48-CN | 312-48-LN | 312-36-CLN

ITC American Typewriter Outline

ITC

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144-48-CN | 144-36-CN | 144-24-CN

American Uncial

Stempel

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3-60-CN | 3-60-L | 3-42-CLN | 3-36-CLN | 3-30-CLN

Annlie Extra Bold

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4-60-CN | 4-60-L | 4-42-CLN | 4-36-CLN | 4-30-CLN

Annlie Extra Bold Italic

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Antique Olive Medium

Olive

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105-42-CLN | 105-36-CLN | 105-30-CLN

Antique Olive Semi Bold

Olive

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240-42-CLN | 240-36-CLN | 240-30-CLN

Antique Olive Bold

Olive

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✱Available in black only.

104-60-CN✱ | 104-60-L✱ | 104-42-CLN✱ | 104-36-CLN | 104-30-CLN

Antique Olive Bold Condensed

Olive

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242-60-CN | 242-60-L | 242-48-CN | 242-48-L | 242-36-CLN

Antique Olive Compact

Olive

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103-60-CN | 103-60-L | 103-48-CN | 103-48-L

103-42-CLN | 103-30-CLN

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Antique Olive Compact Italic

Olive

377-60-CN | 377-60-LN | 377-42-CLN | 377-36-CLN | 377-30-CLN

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Antique Olive Nord

Olive

241-60-CN | 241-60-L | 241-48-CN | 241-48-L | 241-36-CLN

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Arnold Bocklin

197-60-CN | 197-60-L | 197-42-CLN | 197-36-CLN | 197-24-CLN

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Augustea Open

Nebiolo

391-48-CN | 391-36-CN | 391-28-CN

ITC Avant Garde Gothic X-Light

ITC

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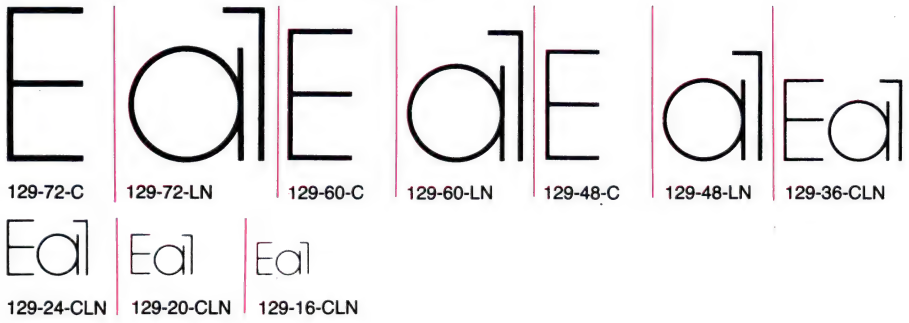

129-72-C | 129-72-LN | 129-60-C | 129-60-LN | 129-48-C | 129-48-LN | 129-36-CLN

129-24-CLN | 129-20-CLN | 129-16-CLN

ITC Avant Garde Gothic Medium

ITC

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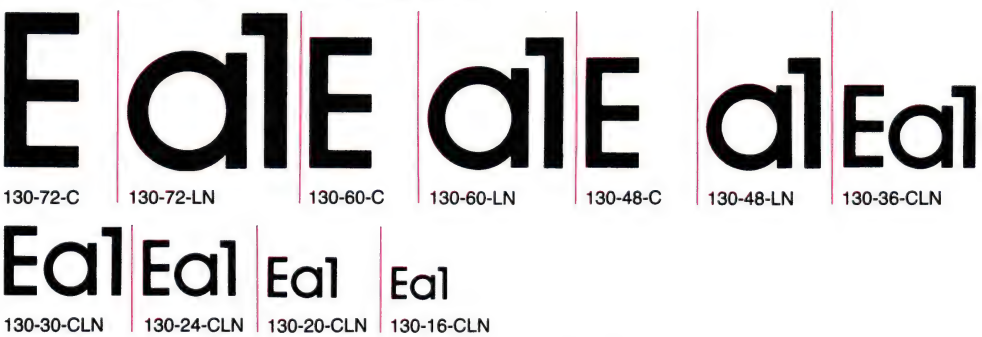

130-72-C | 130-72-LN | 130-60-C | 130-60-LN | 130-48-C | 130-48-LN | 130-36-CLN

130-30-CLN | 130-24-CLN | 130-20-CLN | 130-16-CLN

ITC Avant Garde Gothic Medium Condensed

ITC

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1234567890 ß &?!£$(.,;:)

271-72-C | 271-72-LN | 271-48-CLN | 271-36-CLN | 271-24-CLN

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AAABCDEFGHIJKLMMNOPQRSTUVVVWWXYZ
CACEAFARRGAHTKALALLNTRRASSSTTHUT
1234567890 ß &?!£$(.,;:)

ITC
Avant Garde
Gothic Bold

ITC

○ ●

131-72-C | 131-72-LN | 131-60-C | 131-60-LN | 131-48-C | 131-48-LN

131-36-CLN | 131-24-CLN | 131-20-CLN | 131-16-CLN

abcdeefghijklmnopqrstuvvvwwwxyyz
AAABCDEFGHIJKLMMMNOPQRSTUVVVWWWXYZ
EAHTKALALLNTRRASSSTTHUT
1234567890 ß &?!£$(.,;:)

ITC
Avant Garde
Gothic Bold
Condensed

ITC

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270-72-C | 270-72-LN | 270-48-CLN | 270-36-CLN | 270-24-CLN

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1234567890 ß &?!£$(.,;:)

Baskerville
Old Face

Stephenson Blake

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6-96-CN | 6-96-L | 6-72-CN | 6-72-L | 6-60-CN | 6-60-L

6-48-CN | 6-48-L | 6-42-CLN | 6-36-CLN | 6-30-CLN | 6-24-CLN | 6-18-CLN

Belwe Light

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1234567890 æøßÆØ &?!£$(.,;:)

210-60-CN | 210-60-L | 210-48-CN | 210-48-L | 210-36-CLN | 210-30-CLN

Belwe Medium

Letraset © 1976

● ○

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

211-60-CN | 211-60-L | 211-48-CN | 211-48-L | 211-36-CLN | 211-30-CLN

Belwe Bold

Letraset © 1976

● ○

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
XYZ
1234567890 æøßÆØ &?!£$(.,;:)

✱Available in black only.

212-60-CN✱ | 212-60-L✱ | 212-48-CN✱ | 212-48-L✱ | 212-36-CLN | 212-30-CLN✱

Belwe Condensed

Letraset © 1975

● ○

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

✱Available in black only.

282-60-CN✱ | 282-60-LN✱ | 282-48-CLN✱ | 282-36-CLN | 282-30-CLN

Belwe Italic

Letraset © 1981

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abbcdefghhijkklmnnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,:.)

Ea1 316-36-CLN | *Ea1* 316-30-CLN

Bembo

Monotype

○ ●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

E1 283-60-CN | a1 283-60-LN | Ea1 283-48-CLN | Ea1 283-36-CLN | Ea1 283-24-CLN

Berling

Berlings Grafiska

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

El 76-48-CN | a 76-48-L | Eal 76-36-CLN | Eal 76-24-CLN | Eal 76-20-CLN | Eal 76-16-CLN | Eal 76-14-CLN | Eal 76-12-CLN

Berling Italic

Berlings Grafiska

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

El 78-48-CN | *a* 78-48-L | *Eal* 78-36-CLN | *Eal* 78-24-CLN

Berling Bold

Berlings Grafiska

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

El 77-48-CN | **a** 77-48-L | **Eal** 77-36-CLN | **Eal** 77-24-CLN | **Eal** 77-20-CLN | **Eal** 77-16-CLN | **Eal** 77-14-CLN | **Eal** 77-12-CLN

Beton Medium

Bauer

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

121-36-CLN | 121-24-CLN | 121-20-CLN

Beton Bold

Bauer

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

125-48-CN | 125-48-L | 125-36-CLN | 125-24-CLN | 125-20-CLN

Beton Bold Condensed

Bauer

● ○

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

✱Available in black only.

260-48-CN✱ | 260-48-L✱ | 260-36-CLN | 260-24-CLN

Beton Bold Condensed Italic

Letraset © 1983

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

375-48-CLN | 375-36-CLN | 375-30-CLN | 375-24-CLN

Beton Extra Bold

Bauer

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
XYZ
1234567890 ß &?!£$(.,;:)

140-48-CN | 140-48-L | 140-36-CLN | 140-24-CLN

Bison

CE Weber

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøß &?!£$%(.,;:)

419-60-CLN 419-36-CLN

Bodoni Extra Bold

Bauer

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

259-60-CN 259-60-L 259-54-CN 259-54-L 259-42-CLN

Bookman Bold

Miller & Richard

○ ●

abcdefghijklmnopqrrſsstuvwwxyyz
AA AB BC CD DE EF FG GH HI IJ JK KL LM MM
NN OP PQ RR RR ST UU VV WW XX YY Z
1234567890 ß &&?!£$(.,;:)

93-72-CN 93-72-L 93-48-CLN 93-36-CLN 93-30-CLN 93-24-CLN 93-20-CLN

Bookman Bold Italic

Miller & Richard

○ ●

abcdefghhijkklmnnopqrrſsstuvwwxyyz
AA AA AB BC CC DE EF FG GH HI IJ JK KK LL
MM MM MN NN NO PP QR RR RR SS ST TU
UV VW WX XY YZ Ch Th
1234567890 ßß &&?!£$(.,;:)

94-72-CN 94-72-L 94-48-CLN 94-36-CLN 94-30-CLN 94-24-CLN 94-20-CLN

Bookman Bold Condensed

Letraset © 1980

abcdefghijklmnopqrrſsstuvwwxyyz
AAAABBCDDEEFFGHHIIJJKKLLMMMNN
OPPQRRRSTUUVVWWXXYYZ
1234567890 æøßÆØ &&?!£$%(.,:;)

Eal Eal Eal Eal

298-48-CLN 298-36-CLN 298-30-CLN 298-24-CLN

Bookman Bold Condensed Italic

Letraset © 1980

abcdefghhijkklmnnopqrrrsstuvwwxyyz
AAAABBCCDDEEFFGGHHIIJJKKLLMM
MMMNNNNOPPQRRRRRSSSTT
UUVVWWXXYYYZ GhTh
1234567890 æøßßÆØ &&?!£$%(.,:;)

Eal Eal Eal Eal

299-48-CLN 299-36-CLN 299-30-CLN 299-24-CLN

Bottleneck

Letraset © 1972

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,,;;:')

Eal Eal Eal

141-72-CLN 141-60-CLN 141-42-CLN

Bramley Light

Letraset © 1980

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,:;)

Eal Eal

290-42-CLN 290-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Bramley
Medium
Letraset © 1980

291-60-CN | 291-60-LN | 291-42-CLN | 291-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Bramley
Bold
Letraset © 1980

292-60-CN | 292-60-LN | 292-42-CLN | 292-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Bramley
Bold
Condensed
Letraset © 1984

369-60-CN | 369-60-LN | 369-42-CLN | 369-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Bramley
Extra
Bold
Letraset © 1980

293-60-CN | 293-60-LN | 293-42-CLN | 293-30-CLN

Brighton Light

Alan Bright

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abcdefghijkklmnopqrsttuvwxyz
ABCDEFGHIJKKLLMNOPQRRSTUVWXYZ
1234567890 æœøßÆŒØ &?!£$%(.,:;)

294-48-CLN 294-36-CLN

Brighton Light Italic

Alan Bright

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abcdefghijkklmnopqrsttuvwxyz
ABCDEFGHIJKKLLMNOPQRRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,:;)

295-48-CLN 295-36-CLN

Brighton Medium

Alan Bright

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abcdefghijkklmnopqrsttuvwxyz
ABCDEFGHIJKKLLMNOPQRRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,:;)

296-48-CLN 296-36-CLN

Brighton Bold

Alan Bright

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abcdefghijkklmnopqrsttuvwxyz
ABCDEFGHIJKKLLMNOPQRRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,:;)

297-72-CN 297-72-LN 297-48-CLN 297-36-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

Broadway

ATF

○ ●

126-72-CN 126-72-L 126-48-CN 126-48-L 126-36-CLN 126-30-CLN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$%(.,;:)

Broadway Engraved

ATF

○ ●

305-48-CN 305-36-CN

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abcdefghijklmnopqrstuvwxyzz
ABCDEEFGHIJJKLMNOPQRSTUVWXYYZZ
1234567890 æøßÆØ &?!£$(.,;:)

Brody

ATF

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224-60-CN 224-60-L 224-48-CLN 224-36-CLN 224-30-CLN

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$

Brush Script

ATF

○ ●

8-60-CLN 8-48-CLN 8-36-CLN 8-30-CLN 8-24-CLN

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!(.,;:)

Bulletin Typewriter

●

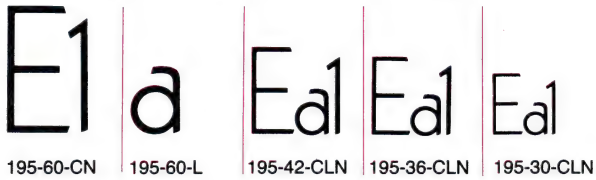
9-36-CLN 9-24-CLN

Cable Light

Stempel

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)



195-60-CN | 195-60-L | 195-42-CLN | 195-36-CLN | 195-30-CLN

Cable Heavy

Stempel

● ○

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

98-72-CN | 98-72-L | 98-60-CN | 98-60-L | 98-48-CN | 98-48-L

98-42-CLN | 98-36-CLN | 98-30-CLN | 98-24-CLN

Cable Ultra Heavy

Letraset © 1980

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

300-72-CN | 300-72-LN | 300-42-CLN | 300-30-CLN

Cancellaresca Script

Letraset © 1982

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRST
UVWXYZ
1234567890 æøß &?!£$%(.,;:)

353-72-CLN | 353-54-CLN | 353-42-CLN

Candice

Letraset © 1976

○ ●

abcdeffghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQR
STUVWXYZ Th
1234567890 æøß &?!£$(.,;:)

218-72-CLN | 218-60-CLN | 218-48-CLN

Candice Inline

Letraset © 1976

○ ●

abcdeffghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQR
STUVWXYZ Th
1234567890 æøß &?!£$(.,;:)

219-72-CLN | 219-60-CLN | 219-48-CLN

Carousel

Letraset © 1966

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

19-72-CN | 19-72-L | 19-42-CLN | 19-36-CLN | 19-30-CLN

Caslon 540

ATF

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
XYZ
1234567890 &?!.,;:

Caslon 540 Italic

ATF

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

ITC Caslon Light 223

ITC

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

ITC Caslon Regular 223

ITC

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
XYZ
1234567890 æøßÆØ &?!£$(.,;:)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

ITC Caslon Regular Italic 223 ITC •

244-60-CN | 244-60-L | 244-48-CLN | 244-30-CLN

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

ITC Caslon Bold 223 ITC •

245-60-CN | 245-60-L | 245-48-CLN | 245-30-CLN

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

ITC Caslon Extra Bold 223 ITC •

246-60-CN | 246-60-L | 246-48-CLN | 246-30-CLN

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Caslon Adbold •

317-60-CN | 317-60-LN | 317-48-CLN | 317-30-CLN

Caslon Black

Letraset © 1969

● ○

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
XYZ
1234567890 ß &?!£$(.,;:)

116-60-CN | 116-60-L | 116-42-CLN | 116-36-CLN | 116-30-CLN | 116-24-CLN

Caslon Swashes

Letraset © 1981

●

ABCDEFGHIJKLMNOPQR
STUVWXYZ ctefgvkſpſtlwz;

314-72/30-C | 314-48/36-C

Caxton Roman Light

© Leslie Usherwood of Typsettra Limited

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

318-54-CLN | 318-42-CLN | 318-36-CLN | 318-24-CLN

Caxton Roman Light Italic

© Leslie Usherwood of Typsettra Limited

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØTh &&?!£$%(.,;:)

319-54-CLN | 319-42-CLN | 319-36-CLN | 319-24-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Ea1 320-54-CLN
Ea1 320-42-CLN
Ea1 320-36-CLN
Ea1 320-24-CLN

Caxton Roman Book

© Leslie Usherwood
of Typsettra Limited

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Ea1 321-54-CLN
Ea1 321-42-CLN
Ea1 321-36-CLN
Ea1 321-24-CLN

Caxton Roman Bold

© Leslie Usherwood
of Typsettra Limited

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØTh &?!£$%(.,;:)

Ea1 347-54-CLN
Ea1 347-42-CLN
Ea1 347-36-CLN
Ea1 347-24-CLN

Caxton Roman Bold Condensed

© Leslie Usherwood
of Typsettra Limited

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØTh &?!£$%(.,;:)

Ea1 348-54-CLN
Ea1 348-42-CLN
Ea1 348-36-CLN
Ea1 348-24-CLN

Caxton Roman Extra Bold

© Leslie Usherwood
of Typsettra Limited

Century Schoolbook Bold

ATF

● ○

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

96-60-CN | 96-60-L | 96-48-CN | 96-48-L | 96-42-CLN

96-36-CLN | 96-30-CLN | 96-24-CLN | 96-18-CLN | 96-14-CLN | 96-12-CLN

Challenge Bold

Martin Wait

●

abccdeefghijklmnoopqrssstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

345-54-CLN | 345-48-CLN | 345-36-CLN | 345-30-CLN

Challenge Extra Bold

Martin Wait

●

abccdeefghijklmnoopqrssstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

346-54-CLN | 346-48-CLN | 346-36-CLN | 346-30-CLN

Champion

Berthold

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
XYZ
1234567890 æøß &?!£$%(.,;:)

421-60-CLN | 421-42-CLN

ABCDEFGHIJKLMNOPQRSTUVW
XYZ
1234567890 &.,;:

86-48-CN 86-36-CN 86-24-CN

Charrette
Le Corbusier
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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

155-60-CN 155-60-L 155-48-CN 155-48-L 155-36-CLN

Cheltenham
Old Style
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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

156-60-CN 156-60-L 156-48-CN 156-48-L 156-36-CLN

Cheltenham
Medium
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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

157-72-CN 157-72-L 157-60-CN 157-60-L 157-48-CN

157-48-L 157-36-CLN

Cheltenham
Bold
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Choc
Olive
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

420-48-CLN | 420-30-CLN

City Light
Berthold
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

232-48-CLN | 232-30-CLN

City Medium
Berthold
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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

233-60-CN | 233-60-L | 233-48-CLN | 233-30-CLN

City Bold
Berthold
•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

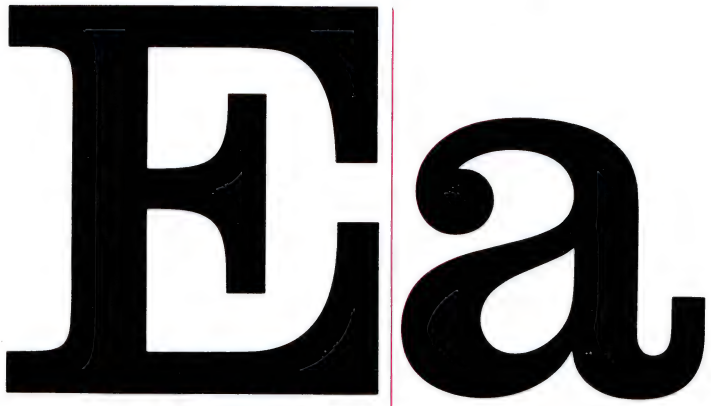
234-60-CN | 234-60-L | 234-48-CLN | 234-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,:;)

Clarendon Medium

Haas

○ ●

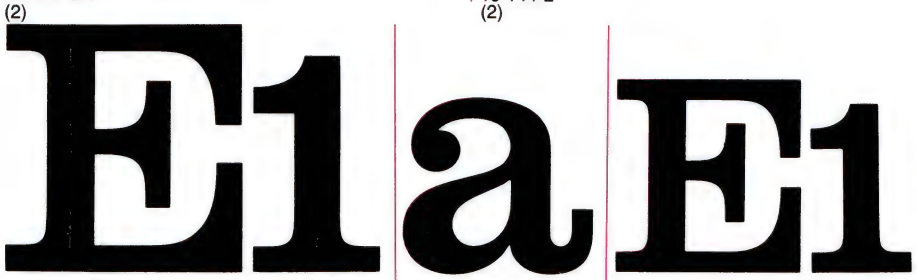


10-192-C✱ (3)N

10-192-L✱ (3)N

10-144-CN (2)

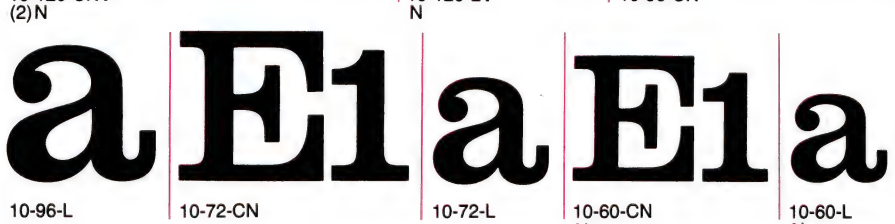
10-144-L (2)



10-120-CN✱ (2)N

10-120-L✱ N

10-96-CN



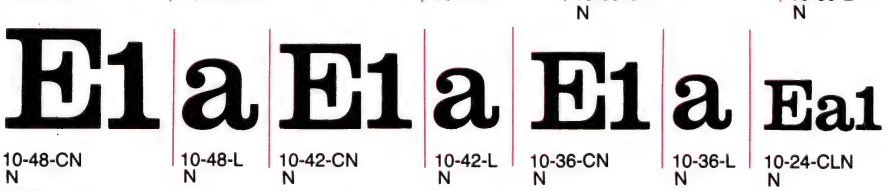
10-96-L

10-72-CN

10-72-L

10-60-CN N

10-60-L N



10-48-CN N

10-48-L N

10-42-CN N

10-42-L N

10-36-CN N

10-36-L N

10-24-CLN N

10-18-CLN

10-14-CLN N

10-12-CLN

10-10-CLN

✱Available in black only.

Clarendon Bold

Haas

● ○

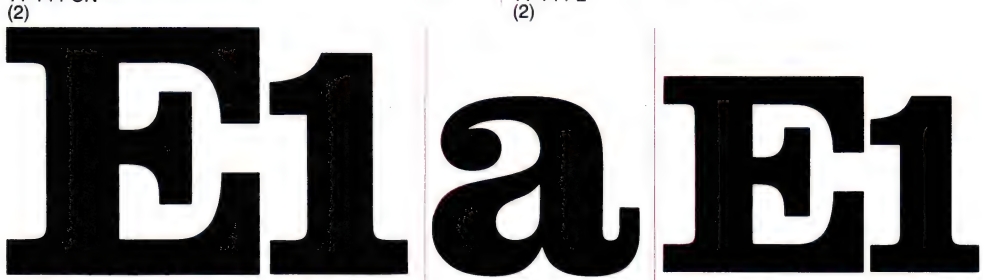
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

11-192-C (3)

11-192-L (3)

11-144-CN (2)

11-144-L (2)



11-120-CN* (2)

11-120-L*

11-96-CN

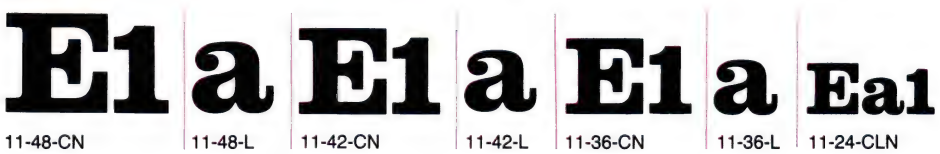
11-96-L

11-72-CN

11-72-L

11-60-CN

11-60-L



11-48-CN

11-48-L

11-42-CN

11-42-L

11-36-CN

11-36-L

11-24-CLN

11-18-CLN

11-14-CLN*

11-12-CLN*

11-10-CLN*

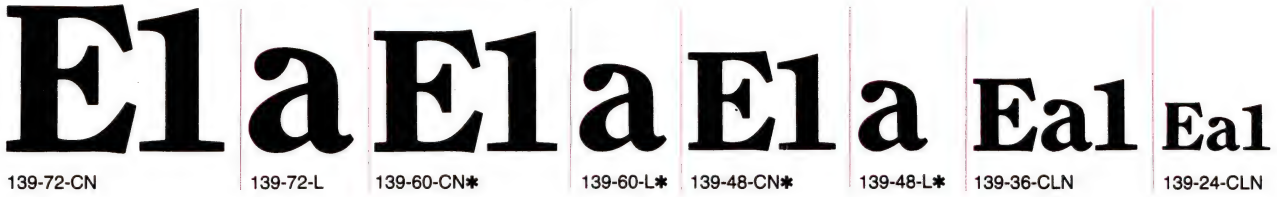
*Available in black only.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

Clearface Heavy

○ ●

✱Available in black only.



139-72-CN | 139-72-L | 139-60-CN✱ | 139-60-L✱ | 139-48-CN✱ | 139-48-L✱ | 139-36-CLN | 139-24-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Clearface Heavy Condensed

○ ●

284-60-CN | 284-60-LN | 284-48-CLN | 284-36-CLN | 284-24-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

Clearface Gothic Extra Bold

© Leslie Usherwood of Typsettra Limited

●

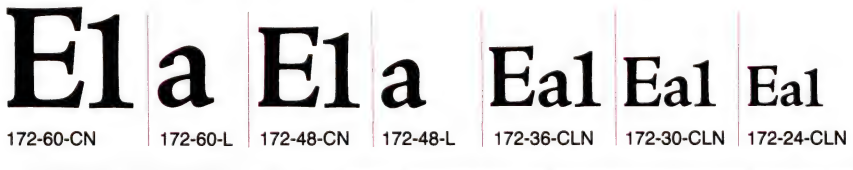
178-60-CN | 178-60-L | 178-48-CN | 178-48-L | 178-36-CLN | 178-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

Cloister Bold

Monotype

●



172-60-CN | 172-60-L | 172-48-CN | 172-48-L | 172-36-CLN | 172-30-CLN | 172-24-CLN

Compacta Light

Letraset © 1963

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!€$(.,;:)

13-144-CN 13-144-L 13-120-CN 13-120-L 13-96-CN 13-96-L 13-84-CN 13-84-L

13-72-CN 13-72-L 13-60-CN 13-60-L 13-48-CN 13-48-L 13-42-CLN 13-36-CLN 13-30-CLN

Compacta

Letraset © 1963

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!€$(.,;:)

12-144-CN 12-144-L 12-120-CN 12-120-L 12-96-CN 12-96-L 12-84-CN

12-84-L 12-72-CN 12-72-L 12-60-CN 12-60-L 12-48-CN 12-48-L 12-42-CLN 12-36-CLN 12-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!€$(.,;:)

Compacta Italic

Letraset © 1976

115-72-CN | 115-72-L | 115-42-CLN | 115-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!€$(.,;:)

Compacta Bold

Letraset © 1963

14-144-CN | 14-144-L | 14-120-CN | 14-120-L | 14-96-CN | 14-96-L

14-84-CN | 14-84-L | 14-72-CN | 14-72-L | 14-60-CN | 14-60-L | 14-48-CN | 14-48-L

14-42-CLN | 14-36-CLN | 14-30-CLN

Compacta Outline

Letraset © 1965

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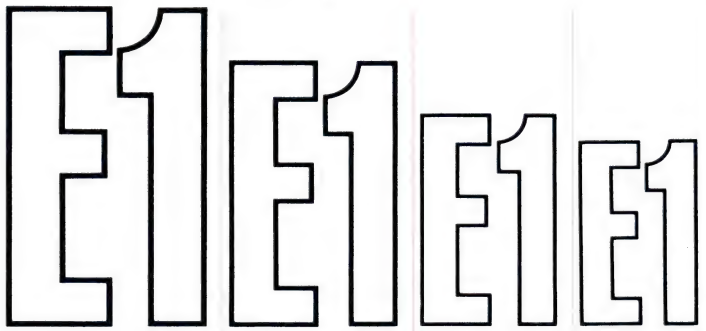
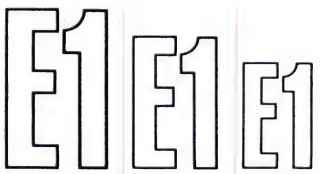
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!£$.,,-



16-144-CN 16-120-CN 16-96-CN 16-84-CN



16-72-CN 16-60-CN 16-48-CN

Compacta Bold Outline

Letraset © 1965

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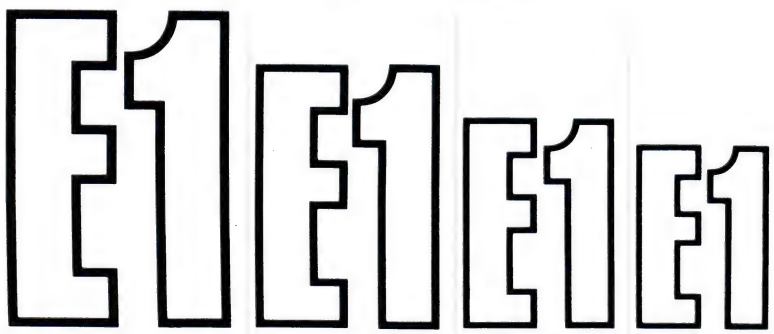
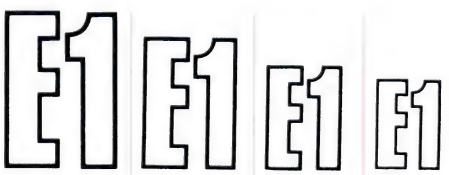
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$%(.,,-)



15-144-CN 15-120-CN 15-96-CN 15-84-CN



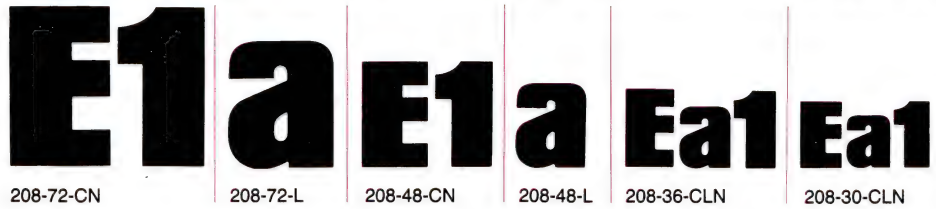
15-72-CN 15-60-CN 15-48-CN 15-42-CN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

Compacta Black

Letraset © 1976

●



208-72-CN | 208-72-L | 208-48-CN | 208-48-L | 208-36-CLN | 208-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

Cooper Black

ATF

○ ●

17-84-CN | 17-84-L | 17-72-CN* | 17-72-L* | 17-60-CN | 17-60-L

17-48-CN | 17-48-L | 17-42-CLN | 17-36-CLN | 17-24-CLN | 17-18-CLN

*Available in black only.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

Cooper Black Italic

ATF

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18-84-CN | 18-84-L | 18-72-CN | 18-72-L | 18-60-CN | 18-60-L

18-48-CN | 18-48-L | 18-42-CLN | 18-36-CLN | 18-24-CLN | 18-18-CLN

Cooper Black Outline

ATF

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XYZ
1234567890 æøßÆØ &?!£$(.,;:)

265-60-CN | 265-60-L | 265-48-CN | 265-48-L | 265-42-CLN

265-36-CLN | 265-24-CLN

Copperplate Gothic Heavy

ATF

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ABCDEFGHIJKLMNOPQRSTUV
WXYZ1234567890&$?!;

21-60-CN | 21-48-CN | 21-36-CN | 21-30-CN | 21-24-CN

21-18-CN | 21-14-CN | 21-12-CN

Corinthian Light

Letraset © 1981

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

322-54-CN | 322-54-LN | 322-42-CLN | 322-30-CLN | 322-24-CLN

Corinthian Medium

Letraset © 1981

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

323-54-CN | 323-54-LN | 323-42-CLN | 323-30-CLN | 323-24-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Corinthian Bold

Letraset © 1981

324-54-CN | 324-54-LN | 324-42-CLN | 324-30-CLN | 324-24-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Corinthian Bold Condensed

Letraset © 1984

368-54-CLN | 368-42-CLN | 368-30-CLN | 368-24-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Corinthian Extra Bold

Letraset © 1981

325-54-CN | 325-54-LN | 325-42-CLN | 325-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$[.,;:]

Countdown

Letraset © 1965

112-72-CN | 112-72-L | 112-42-CLN | 112-36-CLN | 112-24-CLN

Crillee Light Italic

Letraset © 1982

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

416-48-CLN | 416-36-CLN | 416-24-CLN

Crillee Italic

Letraset © 1980

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;.)

417-60-CN | 417-60-LN | 417-48-CLN | 417-36-CLN | 417-24-CLN

Crillee Bold Italic

Letraset © 1986

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

415-60-CN | 415-60-LN | 415-48-CLN | 415-36-CLN | 415-24-CLN

Crillee Extra Bold Italic

Letraset © 1981

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
XYZ
1234567890 æøßÆØ &?!£$%(.,;:)

418-60-CN | 418-60-LN | 418-48-CLN | 418-36-CLN

Data 70

Letraset © 1970

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$[.,:;]

Ea1 Ea1

196-36-CLN 196-24-CLN

Davida

Visual Graphics Corp.

AABCDEEFFGHIJKLMNOPQRSTUVWXYZ
1234567890 &&?!£$

E1 E1

89-72-CN 89-36-CN

Denby Light

© Leslie Usherwood
of Typsettra Limited

abcdefghijklmnopqrsstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßThÆØ &&?!£$%(.,;:)

Ea1 Ea1 Ea1

343-54-CLN 343-36-CLN 343-24-CLN

Denby Medium

© Leslie Usherwood
of Typsettra Limited

abcdefghijklmnopqrsstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßThÆØ &&?!£$%(.,;:)

Ea1 Ea1 Ea1 Ea1

344-54-CLN 344-42-CLN 344-36-CLN 344-24-CLN

DeVinne Ornamented

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
XYZ
1234567890 &?!£$(.)

198-60-CN | 198-60-L | 198-42-CLN | 198-36-CLN | 198-24-CLN

Din 16m

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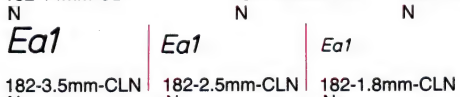
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,:)

182-14mm-CLN N | 182-10mm-CLN N | 182-7mm-CLN N | 182-5mm-CLN N



182-3.5mm-CLN N | 182-2.5mm-CLN N | 182-1.8mm-CLN N

Din 17m

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,:)

183-14mm-CLN | 183-10mm-CLN | 183-7mm-CLN | 183-5mm-CLN

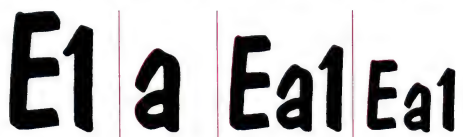
183-3.5mm-CLN | 183-2.5mm-CLN | 183-1.8mm-CLN

Dom Casual

ATF

• ○

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,:)



249-60-CN | 249-60-L | 249-48-CLN | 249-36-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

Dynamo Medium

Letraset © 1977

●

237-48-CLN | 237-36-CLN | 237-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

Dynamo

○ ●

203-72-CN | 203-72-L | 203-48-CLN | 203-36-CLN | 203-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Dynamo Condensed

Letraset © 1981

●

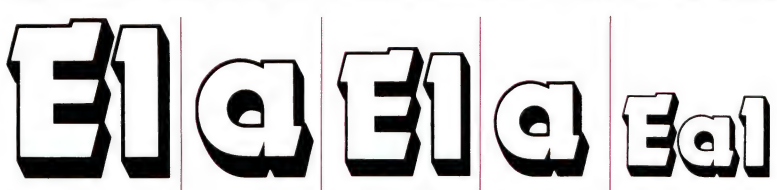
326-48-CLN | 326-36-CLN | 326-30-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

Dynamo Shadow

Letraset © 1977

●



268-72-CN | 268-72-L | 268-48-CN | 268-48-L | 268-36-CLN

Dynamo Chrome

Alan R. Birch

•

354-84-CN | 354-84-LN | 354-72-CN | 354-72-LN

354-48-CLN

Edwardian Light

Letraset

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Eal | Eal | Eal | Eal

361-48-CLN | 361-36-CLN | 361-24-CLN | 361-20-CLN

Edwardian Light Italic

Letraset

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abcdefghijklmnopqqurstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)
ffffifflfifljt

Eal | *Eal* | *Eal* | *Eal*

373-48-CLN | 373-36-CLN | 373-24-CLN | 373-20-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Edwardian Medium
Letraset

Ea1 362-48-CLN
Ea1 362-36-CLN
Ea1 362-24-CLN
Ea1 362-20-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Edwardian Bold
Letraset

Ea1 363-48-CLN
Ea1 363-36-CLN
Ea1 363-24-CLN
Ea1 363-20-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Edwardian Extra Bold
Letraset

Ea1 364-48-CLN
Ea1 364-36-CLN
Ea1 364-24-CLN
Ea1 364-20-CLN

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)
ffffifflfiflftqu

Edwardian Extra Bold Italic
Letraset

Ea1 382-48-CLN
Ea1 382-36-CLN
Ea1 382-24-CLN
Ea1 382-20-CLN

Egyptian Outline

Letraset © 1965

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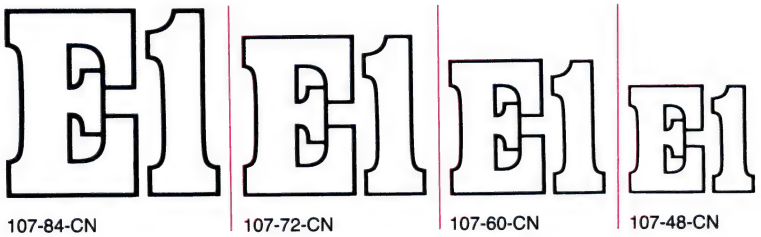
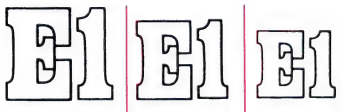
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!£$(.,;:)



107-84-CN | 107-72-CN | 107-60-CN | 107-48-CN



107-42-CN | 107-36-CN | 107-30-CN

Egyptienne Bold Condensed

Amsterdam Type Foundry

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

106-84-CN | 106-84-L | 106-72-CN | 106-72-L | 106-60-CN | 106-60-L

106-48-CN | 106-48-L | 106-42-CLN | 106-36-CLN | 106-30-CLN

Engineering Standard

Keuffel & Esser

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!$(;)

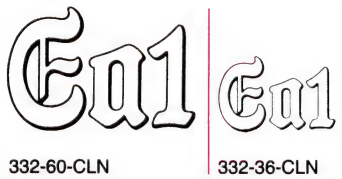
51-48-CN | 51-42-CN | 51-36-CN | 51-24-CN | 51-18-CN | 51-14-CN | 51-12-CN | 51-10-CN | 51-8-CN

This typeface is the same as that obtained with a ® Leroy lettering template. ® Leroy is the Registered Trademark of Keuffel & Esser Company.

English Tudor

Letraset

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøß &?!£$%(.,;:)

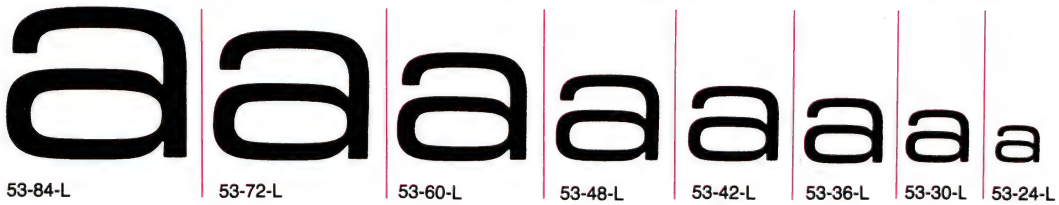


332-60-CLN 332-36-CLN

Eurostile Medium Extended

Nebiolo
(Same as Microgramma Medium Extended)

abcdefghijklmnopqrstuvwxyz ß



53-84-L 53-72-L 53-60-L 53-48-L 53-42-L 53-36-L 53-30-L 53-24-L

Eurostile Bold

Nebiolo

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

191-60-CN 191-60-L 191-48-CN 191-48-L 191-36-CN 191-36-L 191-28-CLN 191-24-CLN 191-18-CLN

Eurostile Bold Extended

Nebiolo
(Same as Microgramma Bold Extended)

abcdefghijklmnopqrstuvwxyz ß

54-84-L 54-72-L 54-60-L 54-48-L 54-42-L 54-36-L 54-30-L 54-24-L

Exeter

David Harris

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

376-54-CLN | 376-36-CLN | 376-28-CLN

Falernus

Letraset-Alan Meeks © 1984

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
XYZ
1234567890 æøßÆØ &?!£$%(.,;:)

395-48-CLN | 395-36-CLN | 395-28-CLN | 395-20-CLN

Flash Light

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

225-60-CLN | 225-60-L | 225-36-CLN | 225-30-CLN | 225-24-CLN | 225-20-CLN

Flash

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$.,;:

36-60-CN N | 36-60-L N | 36-36-CLN N | 36-30-CLN | 36-24-CLN N | 36-20-CLN

Folio Light

Bauer

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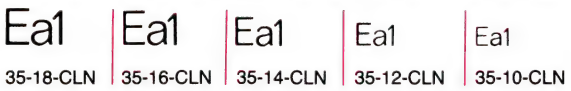
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

35-66-CN | 35-66-L | 35-48-CN | 35-48-L | 35-42-CLN | 35-36-CLN | 35-30-CLN | 35-24-CLN



35-18-CLN | 35-16-CLN | 35-14-CLN | 35-12-CLN | 35-10-CLN

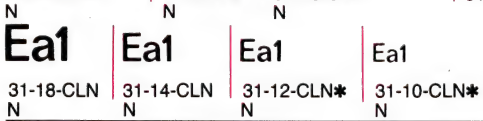
Folio Medium

Bauer

○ ●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

31-66-CN* N | 31-66-L* N | 31-48-CLN N | 31-42-CLN | 31-36-CLN N | 31-30-CLN* | 31-24-CLN N



31-18-CLN N | 31-14-CLN N | 31-12-CLN* N | 31-10-CLN* N

*Available in black only.

Folio Medium Extended

Bauer

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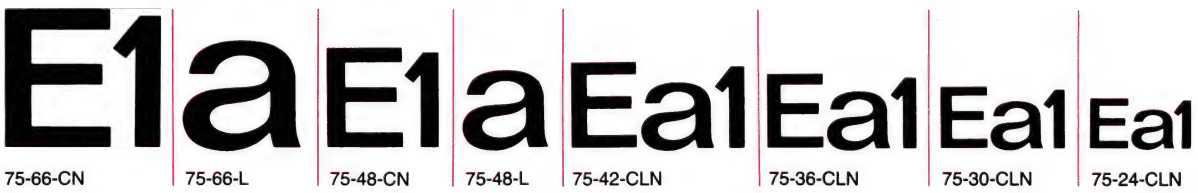
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)



75-66-CN | 75-66-L | 75-48-CN | 75-48-L | 75-42-CLN | 75-36-CLN | 75-30-CLN | 75-24-CLN

75-18-CLN | 75-14-CLN | 75-12-CLN | 75-10-CLN

Folio Bold

Bauer

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1234567890 ß &?!£$(.,;:)

32-66-CN | 32-66-L | 32-48-CLN | 32-42-CLN | 32-36-CLN

32-30-CLN | 32-24-CLN | 32-18-CLN | 32-14-CLN | 32-12-CLN | 32-10-CLN

Folio Bold Condensed

Bauer

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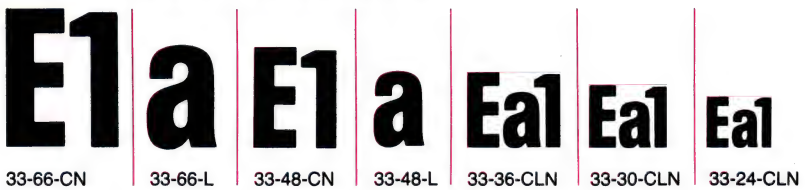

33-66-CN | 33-66-L | 33-48-CN | 33-48-L | 33-36-CLN | 33-30-CLN | 33-24-CLN

Folio Extra Bold

Bauer

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abcdefghijklmnopqrstuvwxyz
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34-48-CN | 34-48-L | 34-36-CLN | 34-24-CLN

Fox

Berthold

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424-60-CLN | 424-36-CLN

Fraktur Bold

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223-60-CN | 223-60-L | 223-48-CLN | 223-36-CLN | 223-24-CLN

Franklin Gothic

ATF

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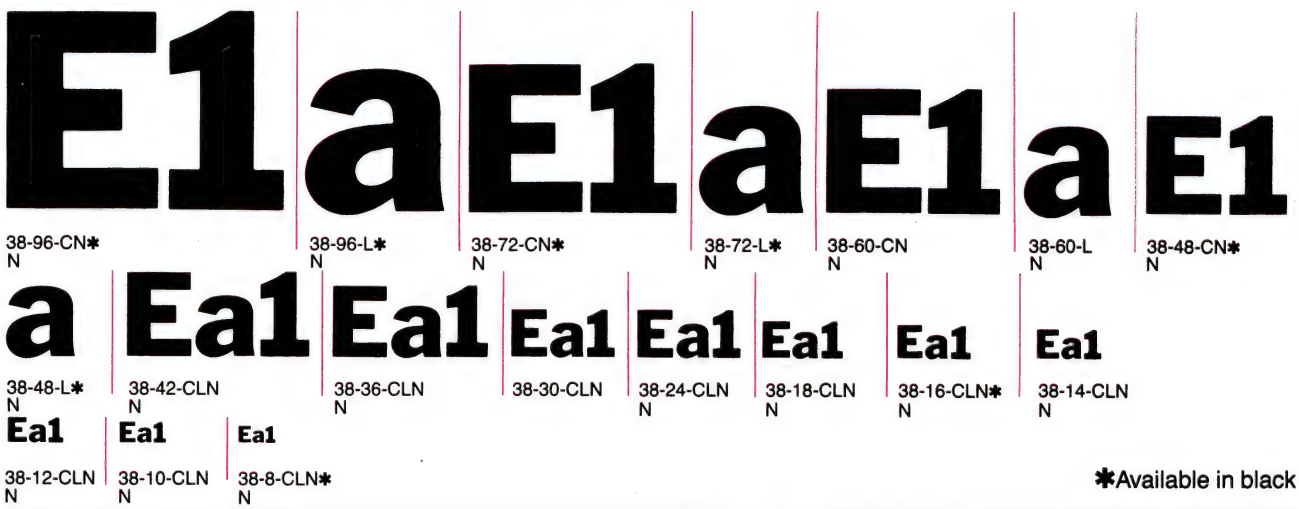

38-96-CN✱ N | 38-96-L✱ N | 38-72-CN✱ N | 38-72-L✱ N | 38-60-CN N | 38-60-L N | 38-48-CN✱ N

38-48-L✱ N | 38-42-CLN N | 38-36-CLN N | 38-30-CLN | 38-24-CLN N | 38-18-CLN N | 38-16-CLN✱ N | 38-14-CLN N

38-12-CLN N | 38-10-CLN N | 38-8-CLN✱ N

✱Available in black only.

Franklin Gothic Condensed

ATF

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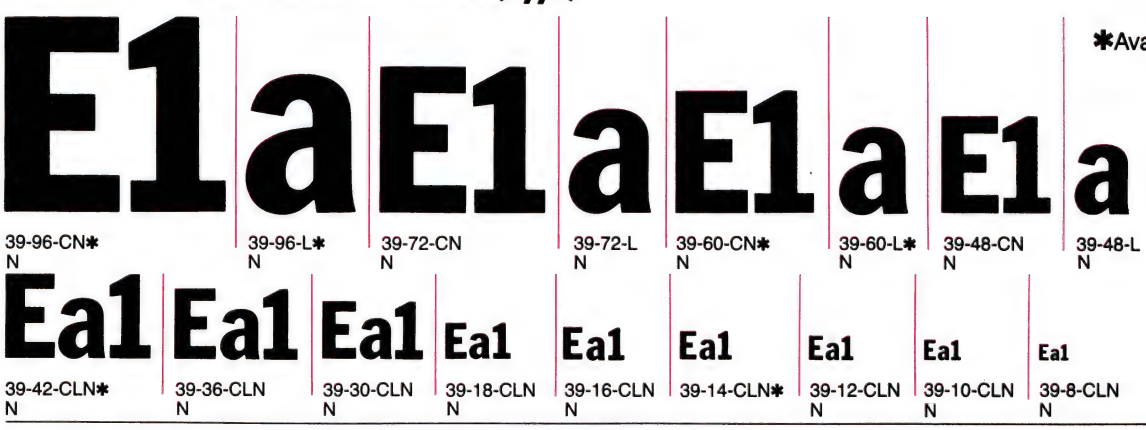

39-96-CN✱ N | 39-96-L✱ N | 39-72-CN N | 39-72-L N | 39-60-CN✱ N | 39-60-L✱ N | 39-48-CN N | 39-48-L N

39-42-CLN✱ N | 39-36-CLN N | 39-30-CLN N | 39-18-CLN N | 39-16-CLN N | 39-14-CLN✱ | 39-12-CLN N | 39-10-CLN N | 39-8-CLN N

Franklin Gothic Extra Condensed

ATF

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E1 a Ea1 Ea1 Ea1

213-60-CN 213-60-L 213-42-CLN 213-36-CLN 213-30-CLN

Franklin Gothic Bold

Letraset © 1976

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aabcddeeefghhijjkkllmmnnoopqrrssstuuvwxxyz
ABCDEFGHIJKLMNOPQRRSTUVWXYZ
1234567890 æøßfffffiflftonorqurrstthttÆØ &?!£$%(.,;:)

E1 a1 Ea1 Ea1

331-60-CN 331-60-LN 331-42-CLN 331-30-CLN

Freestyle Script

Martin Wait

○ ●

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ABCDEFGHIJKLMNOPQRRSTUVWXYZ
1234567890 æøßfffffiflftonorqurrstthttÆØ &?!£$%(.,;:)

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405-60-CN 405-60-LN 405-42-CLN

Freestyle Script Bold

Martin Wait

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E1 a1 Ea1 Ea1 Ea1

339-60-CN 339-60-LN 339-42-CLN 339-24-CLN 339-18-CLN

Frutiger 45

Stempel

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Frutiger 55

Stempel

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

340-42-CLN | 340-24-CLN | 340-18-CLN

Frutiger 65

Stempel

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

341-60-CN | 341-60-LN | 341-42-CLN | 341-24-CLN | 341-18-CLN

Frutiger 75

Stempel

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1234567890 æøßÆØ &?!£$%(.,;:)

342-60-CN | 342-60-LN | 342-42-CLN | 342-24-CLN

Futura Light

Bauer

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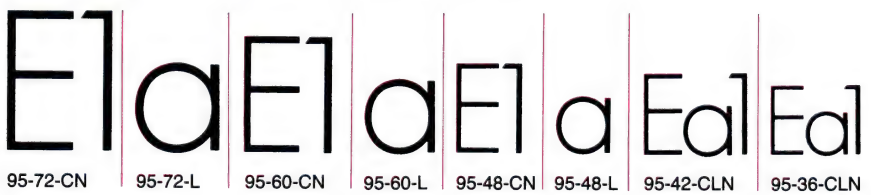

95-72-CN | 95-72-L | 95-60-CN | 95-60-L | 95-48-CN | 95-48-L | 95-42-CLN | 95-36-CLN

95-30-CLN | 95-24-CLN

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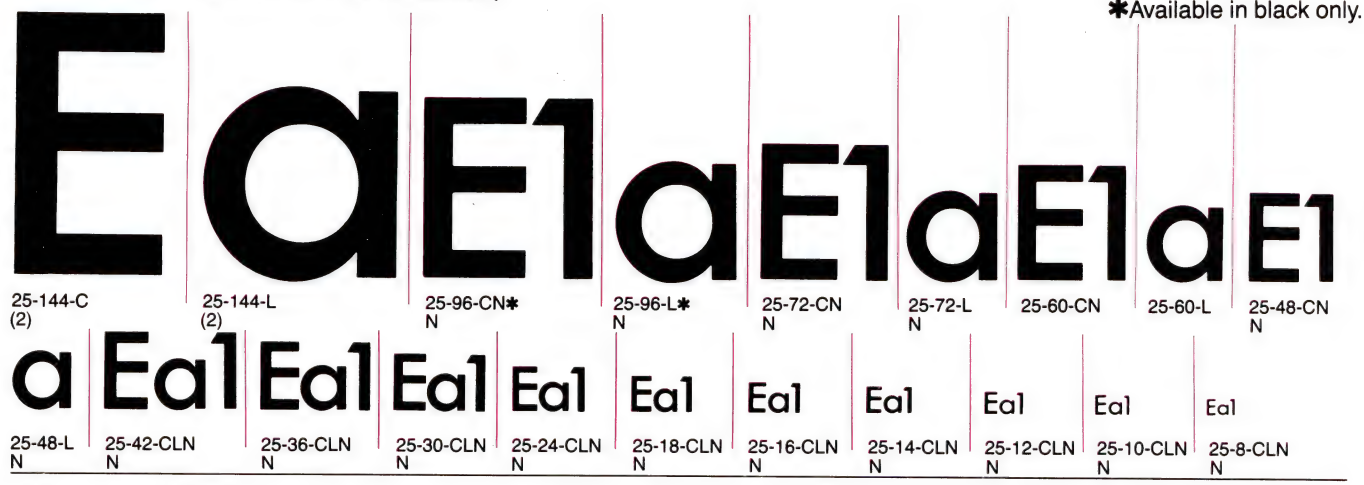
Futura Medium

Bauer

○ ●

✱Available in black only.



25-144-C (2) | 25-144-L (2) | 25-96-CN✱ N | 25-96-L✱ N | 25-72-CN N | 25-72-L N | 25-60-CN | 25-60-L | 25-48-CN N | 25-48-L N | 25-42-CLN N | 25-36-CLN N | 25-30-CLN N | 25-24-CLN N | 25-18-CLN N | 25-16-CLN N | 25-14-CLN N | 25-12-CLN N | 25-10-CLN N | 25-8-CLN N

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Futura Medium Italic

Bauer

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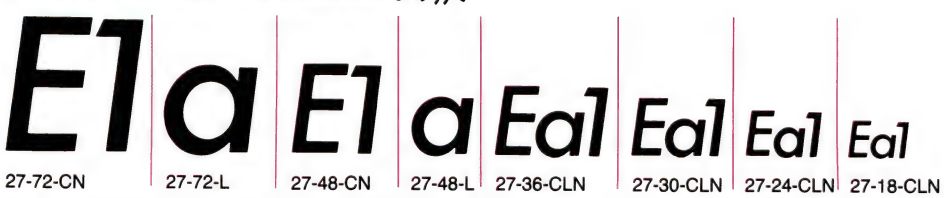

27-72-CN | 27-72-L | 27-48-CN | 27-48-L | 27-36-CLN | 27-30-CLN | 27-24-CLN | 27-18-CLN

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Futura Bold Condensed

Bauer

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30-96-CN | 30-72-CN | 30-72-L | 30-60-CN | 30-60-L | 30-48-CN | 30-48-L | 30-42-CLN | 30-36-CLN | 30-30-CLN | 30-24-CLN | 30-18-CLN | 30-16-CLN

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Futura Bold Condensed Italic

Bauer

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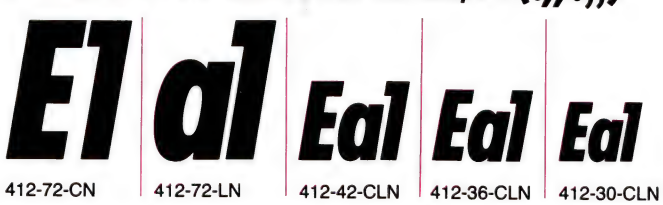

412-72-CN | 412-72-LN | 412-42-CLN | 412-36-CLN | 412-30-CLN

Futura Demi Bold

Bauer

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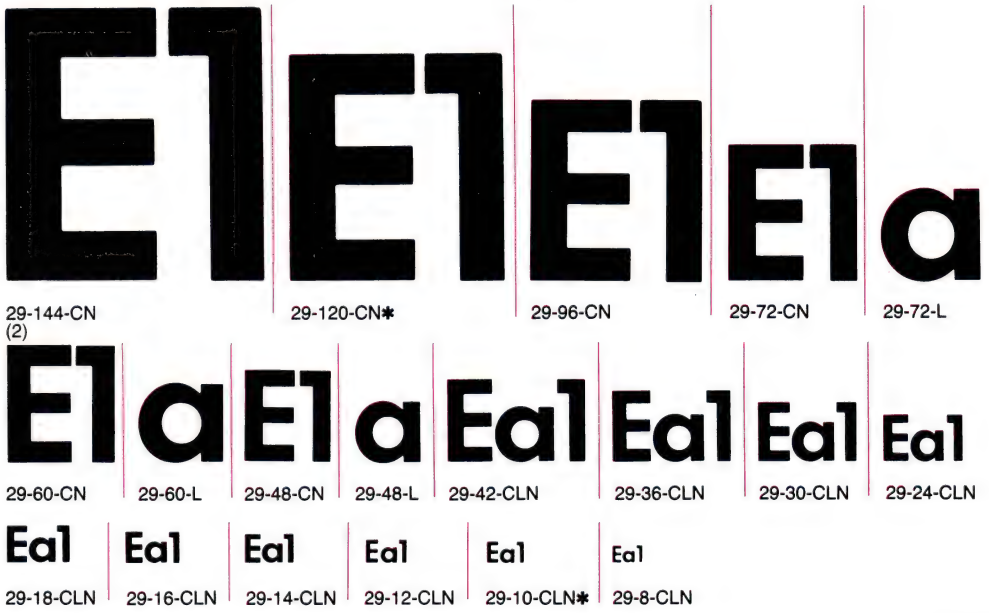

✱Available in black only.

Futura Bold

Bauer

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See page 11.

abcdefghijklmnopqrstuvwxyz
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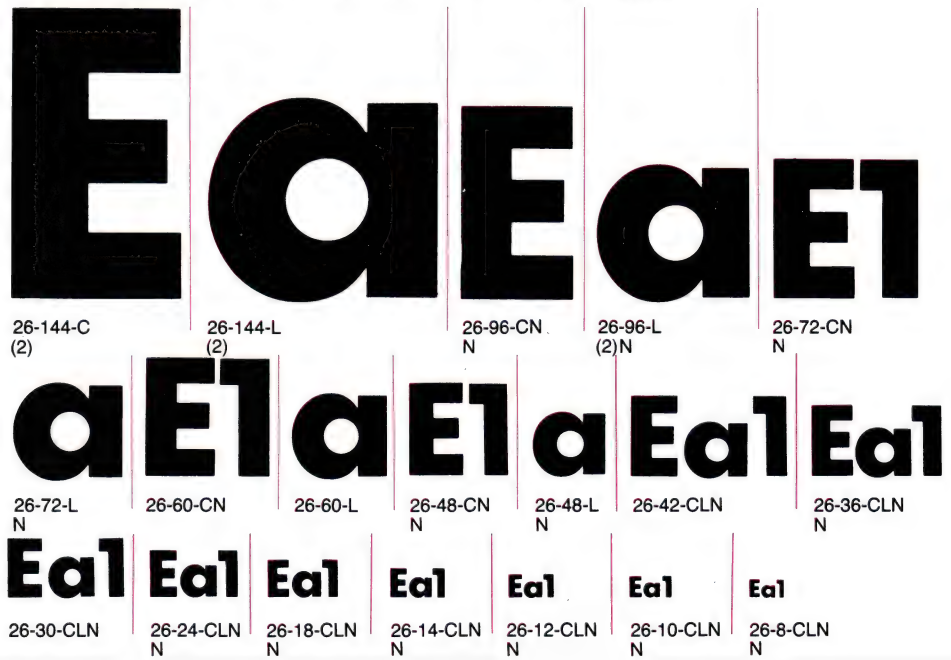

Futura Bold Italic

Bauer

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28-72-CN | 28-72-L | 28-48-CN | 28-48-L | 28-36-CLN | 28-30-CLN | 28-24-CLN | 28-18-CLN

Futura Extra Bold

Bauer

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173-72-CN | 173-72-L | 173-60-CN | 173-60-L | 173-48-CN | 173-48-L | 173-42-CLN | 173-36-CLN

173-30-CLN | 173-24-CLN

Futura Extra Bold Condensed

Bauer

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113-72-CN | 113-72-L | 113-60-CN | 113-60-L | 113-48-CN | 113-48-L | 113-42-CLN | 113-36-CLN | 113-30-CLN | 113-24-CLN

Futura Extra Bold Condensed Italic

Bauer

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413-72-CN | 413-72-LN | 413-42-CLN | 413-36-CLN | 413-30-CLN

Futura Black

Bauer

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136-60-CN | 136-60-L | 136-42-CLN | 136-36-CLN | 136-24-CLN

Futura Display

Bauer

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108-84-CN | 108-84-L | 108-72-CN | 108-72-L | 108-48-CN | 108-48-L

108-42-CLN | 108-36-CLN | 108-30-CLN

Gallia

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226-48-CN | 226-36-CN | 226-24-CN

ITC Galliard Black Italic

ITC

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378-48-CLN | 378-36-CLN | 378-24-CLN | 378-18-CLN

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Gill Cameo
Monotype

408-48-CN | 408-36-CN

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Gill Extra Bold
Monotype

102-60-CN | 102-60-L | 102-42-CLN | 102-36-CLN

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Gill Extra Bold Condensed

192-60-CN | 192-60-L | 192-36-CLN

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Gill Extra Bold Outline
Letraset © 1977

206-60-CN | 206-60-L | 206-48-CN | 206-48-L | 206-36-CLN

Gill Kayo

Monotype

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205-72-CN | 205-72-L | 205-48-CN | 205-48-L | 205-36-CLN | 205-24-CLN

Gill Kayo Condensed

Letraset © 1980

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302-72-CN | 302-72-LN | 302-36-CLN | 302-24-CLN

Gill Sans Light

Monotype

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159-60-CN | 159-60-L | 159-42-CLN | 159-36-CLN | 159-30-CLN | 159-24-CLN

Gill Sans

Monotype

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160-60-CN | 160-60-L | 160-42-CLN | 160-36-CLN | 160-30-CLN | 160-24-CLN

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350-36-CLN 350-24-CLN

Gill Sans Italic

Monotype

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171-60-CN 171-60-L 171-42-CLN 171-36-CLN 171-30-CLN 171-24-CLN

Gill Sans Bold

Monotype

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209-42-CLN 209-24-CLN

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Monotype

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351-48-CN 351-48-LN

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Monotype

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101-60-CN 101-60-L 101-48-CN 101-48-L 101-42-CLN 101-36-CLN 101-30-CLN 101-24-CLN

Goudy Extra Bold

ATF

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Goudy Heavyface Condensed

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169-60-CN | 169-60-L | 169-48-CN | 169-48-L | 169-36-CLN | 169-30-CLN

Goudy Fancy

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abcdefghhijklmmnnopqrrsstuvwxyz
AAABCCDEFFGGHIIJKLLMMNNOPQRSS
TTTUVWXYZ
1234567890 ß &?!£$(.,;:)

143-72-CLN | 143-48-CLN | 143-36-CLN

Goudy Handtooled

ATF

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374-60-CN | 374-60-LN | 374-48-CLN | 374-36-CLN

Goudy Old Style

ATF

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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392-48-CLN | 392-36-CLN | 392-30-CLN | 392-24-CLN

Goudy Old Style Italic

ATF

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

393-48-CLN | 393-36-CLN | 393-30-CLN | 393-24-CLN

Grotesque 9

Stephenson Blake

abcdefghijklmnopqrstuvwxyz
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1234567890 ß &?!£$(.,;:)

Grotesque 9 Italic

Stephenson Blake

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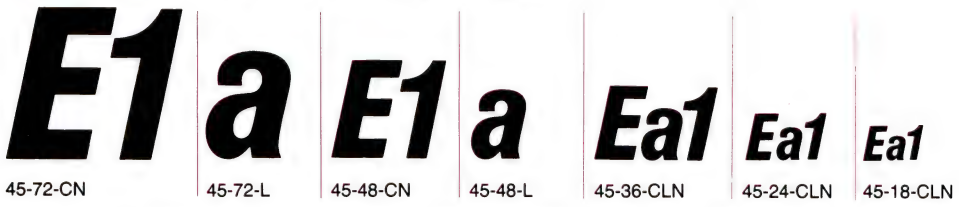

Grotesque 215

Monotype

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

Grotesque 216

Monotype

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

Hawthorn

Letraset © 1968

abcdefghijklmnopqrstuvwxyz
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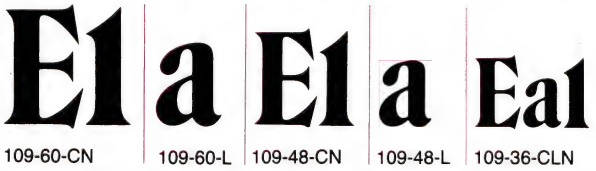
1234567890 ß &?!£$(.,;:)



Helvetica Extra Light

Haas

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

Helvetica Light Italic

Haas

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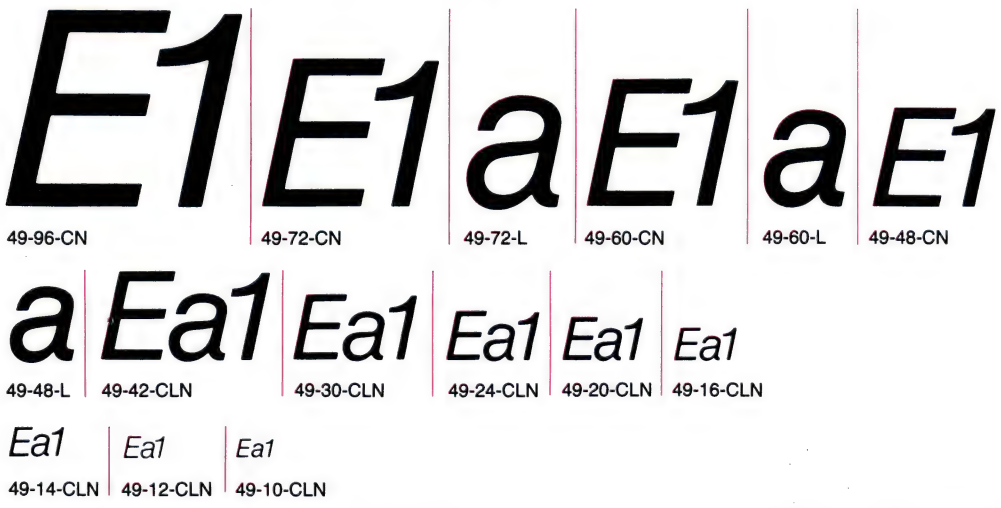

Helvetica Light Condensed

Haas

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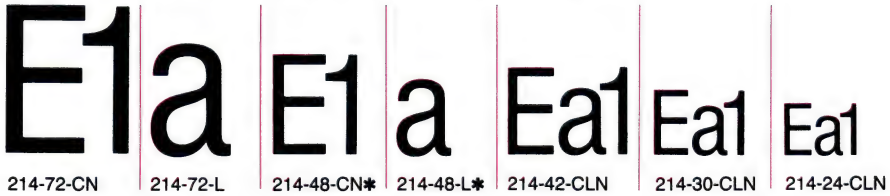

*Available in black only.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Helvetica Light
Haas
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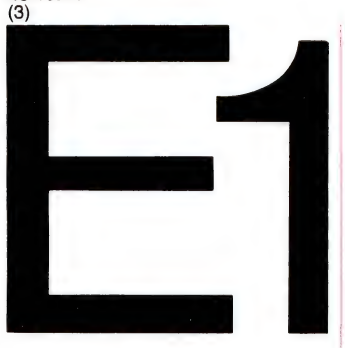
48-192-C (3)

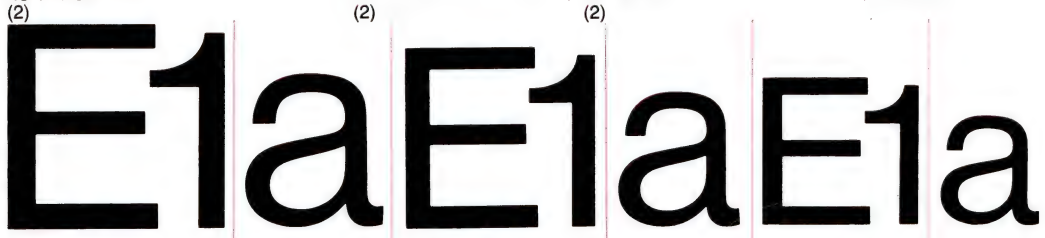
48-192-L (3)


48-144-CN (2)

48-144-L (2)

48-120-CN (2)

48-120-L


48-96-CN

48-96-L

48-84-CN

48-84-L

48-72-CN

48-72-L

48-60-CN

48-60-L

48-48-CN

48-48-L

48-42-CLN

48-42-CN

48-42-L

48-36-CLN

48-30-CLN

48-30-CN

48-30-L

48-28-CLN

48-24-CLN

48-24-CN

48-24-L

48-20-CLN

48-18-CLN

48-16-CLN

48-14-CLN

48-12-CLN

48-10-CLN

48-8-CLN

48-6-CLN

Helvetica Medium

Haas

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See page 11.

abcdefghijklmnopqrstuvwxyz
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Helvetica Medium Condensed

Letraset © 1977

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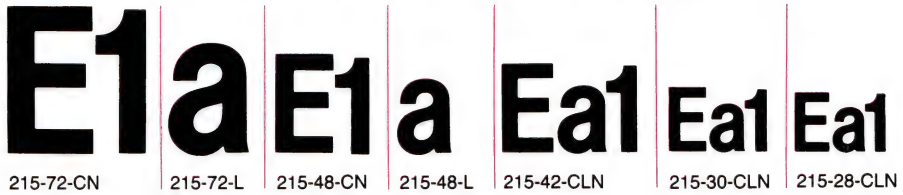

215-72-CN | 215-72-L | 215-48-CN | 215-48-L | 215-42-CLN | 215-30-CLN | 215-28-CLN

215-24-CLN | 215-18-CLN | 215-16-CLN | 215-14-CLN

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Helvetica Medium Italic

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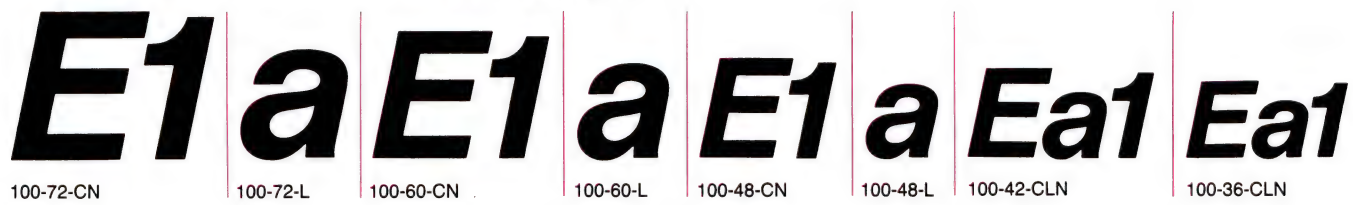

100-72-CN | 100-72-L | 100-60-CN | 100-60-L | 100-48-CN | 100-48-L | 100-42-CLN | 100-36-CLN

100-30-CLN | 100-24-CLN | 100-18-CLN | 100-14-CLN | 100-12-CLN | 100-10-CLN | 100-8-CLN | 100-6-CLN

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Helvetica Medium Extended

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231-72-CN | 231-72-L | 231-48-CN | 231-48-L | 231-42-CLN | 231-30-CLN | 231-24-CLN

Helvetica Medium Outline

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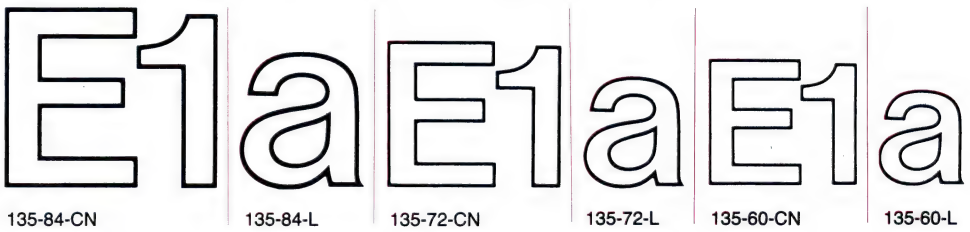

135-84-CN | 135-84-L | 135-72-CN | 135-72-L | 135-60-CN | 135-60-L

135-48-CN | 135-48-L | 135-42-CLN | 135-36-CLN | 135-30-CLN

Helvetica Medium Reversed

Haas

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285-120-CN (2) | 285-120-LN (2) | 285-48-CLN

Helvetica Compact

Haas

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272-60-CN | 272-60-L | 272-48-CN | 272-48-L | 272-36-CLN | 272-30-CLN

abcdefghijklmnopqrstuvwxyz
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WXYZ
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Helvetica Bold

Haas

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99-84-CN | 99-84-L | 99-72-CN | 99-72-L | 99-60-CN | 99-60-L

99-48-CN | 99-48-L | 99-42-CLN | 99-36-CLN | 99-30-CLN | 99-24-CLN | 99-18-CLN | 99-14-CLN

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Helvetica Bold Condensed

Letraset © 1977

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✱Available in black only.

216-72-CN | 216-72-L | 216-48-CN | 216-48-L | 216-42-CLN | 216-30-CLN | 216-24-CLN | 216-18-CLN✱ | 216-16-CLN✱

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Helvetica Bold Italic

Haas

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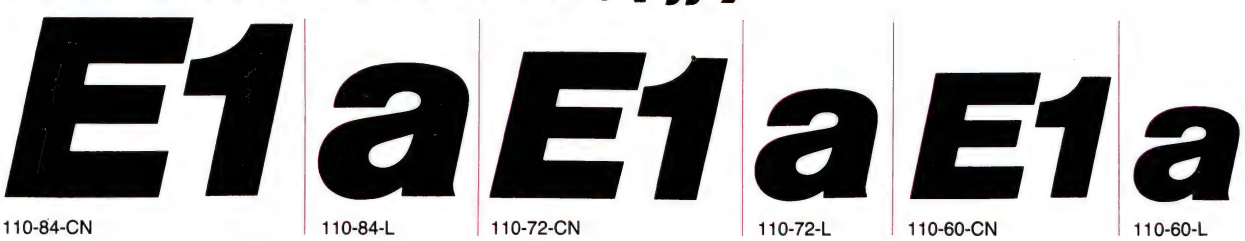

110-84-CN | 110-84-L | 110-72-CN | 110-72-L | 110-60-CN | 110-60-L

110-48-CN | 110-48-L | 110-42-CLN | 110-36-CLN | 110-30-CLN | 110-24-CLN | 110-18-CLN | 110-14-CLN

Helvetica Extra Bold

Letraset © 1971

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217-72-CN | 217-72-L | 217-48-CN | 217-48-L | 217-42-CLN | 217-30-CLN

Helvetica Condensed Shaded

Letraset © 1982

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352-96-CN | 352-96-LN | 352-72-CN | 352-72-LN

352-42-CLN | 352-30-CLN

Highlight

Tony Watson

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abcdefghijklmnopqrstuvwxyz
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329-60-CN | 329-60-LN | 329-42-CLN

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Hobo

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200-60-CN | 200-60-L | 200-42-CLN | 200-36-CLN | 200-24-CLN

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Horatio Light

Letraset © 1971

132-72-CN | 132-72-L | 132-48-CN | 132-48-L | 132-36-CLN | 132-24-CLN

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Horatio Medium

Letraset © 1971

133-72-CN | 133-72-L | 133-60-CN | 133-60-L | 133-48-CN | 133-48-L | 133-36-CLN | 133-24-CLN

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Horatio Bold

Letraset © 1971

134-72-CN | 134-72-L | 134-60-CN | 134-60-L | 134-48-CN | 134-48-L | 134-36-CLN | 134-24-CLN

Impress

Letraset © 1983

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365-42-CLN | 365-30-CLN | 365-24-CLN

Isometric

Letraset © 1983

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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1234567890 æøßÆØ &?!£$%(.,;:)

372-10mm-CN | 372-10mm-LN | 372-7mm-CLN | 372-5mm-CLN

372-3.5mm-CLN | 372-2.5mm-CLN

Jenson Medium

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174-72-CN | 174-72-L | 174-42-CLN | 174-30-CLN

Jenson Extra Bold

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175-72-CN | 175-72-L | 175-42-CLN | 175-30-CLN

Juliet

Nebiolo

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248-60-CLN | 248-48-CLN | 248-36-CLN | 248-30-CLN

Kalligraphia

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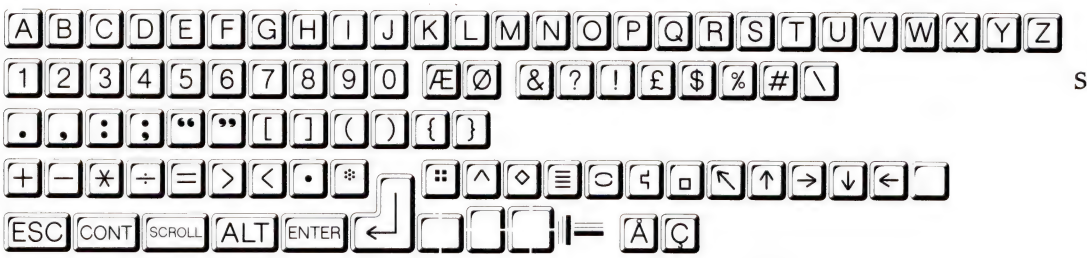
201-72-CLN | 201-60-CLN | 201-42-CLN | 201-36-CLN | 201-24-CLN

Keyboard

Stewart Hasted Associates



409-16-CN | 409-9-CN

Kornelia

Letraset-Alan Meeks © 1984

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1234567890 ÆØ &?!£$% (.,;:)

398-54-CN | 398-36-CN

LCD

Alan R. Birch

● ○

LCD Outline

Alan R. Birch

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Lazybones

Letraset © 1972

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Le Griffe

Andre-Michel Lubac
Letraset © 1973

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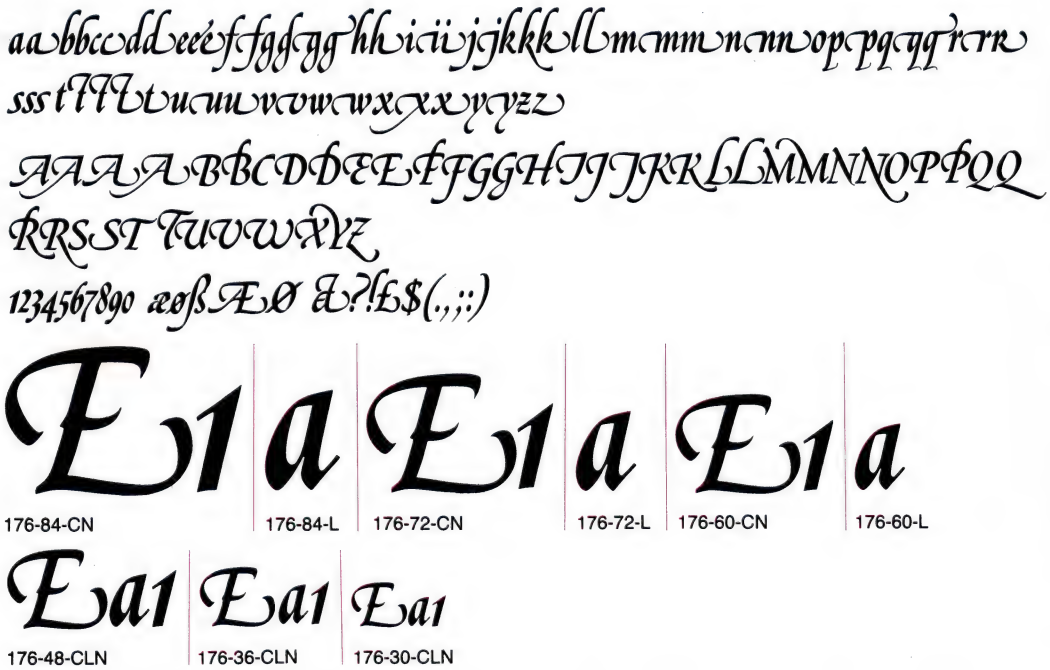
See page 11.



Lectura

Tetterode

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abcdefghijklmnopqrstuvwxyz
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E1 a E1 a Ea1 Ea1

167-60-CN 167-60-L 167-48-CN 167-48-L 167-42-CLN 167-28-CLN

Lectura Bold

Tetterode

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E1 a E1 a Ea1 Ea1

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Lettres Ornees

Deberny & Peignot

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ABCDEFGHIJKLMNOPQRSTUV
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87-72
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Locarno Light

Letraset © 1986

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E1 a1 Ea1 Ea1

427-60-CN 427-60-LN 427-42-CLN 427-30-CLN

Locarno Medium

Letraset © 1986

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428-60-CN | 428-60-LN | 428-42-CLN | 428-30-CLN

Locarno Bold

Letraset © 1986

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429-60-CN | 429-60-LN | 429-42-CLN | 429-30-CLN

Locarno Extra Bold

Letraset © 1986

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430-60-CN | 430-60-LN | 430-42-CLN | 430-30-CLN

Loose New Roman

Schaedler

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AABBCCDDEEFFGGHHIIJJKKLLMMNNOOPPQQRRSS
TTUUVVWWXXYYZZ
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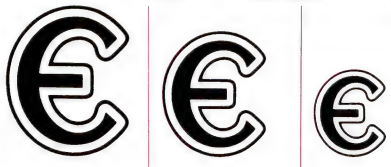
151-72-CN | 151-72-L | 151-48-CN | 151-48-L | 151-30-CLN

Manuscript Capitals

Letraset © 1972

AABCDEFGHIJKKLMNOPQRRSTU
VWXYZ QUCH &?!(.,;:)



145-72-C CCF | 145-60-C CCF | 145-42-C CCF

Melior

Stempel

abcdefghijklmnopqrstuvwxyz
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55-48-CN | 55-48-L | 55-36-CLN | 55-24-CLN | 55-18-CLN

Microgramma Medium Extended

+ Eurostile Medium Extended

Nebiolo

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VWXYZ
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53-84-CN (2) | 53-72-CN (2) | 53-60-CN | 53-48-CN | 53-42-CN

53-36-CN | 53-30-CN | 53-24-CN | 53-18-CLN | 53-16-CLN | 53-14-CLN | 53-12-CLN | 53-10-CN | 53-8-CN

Microgramma Bold Extended

Nebiolo

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See page 11.

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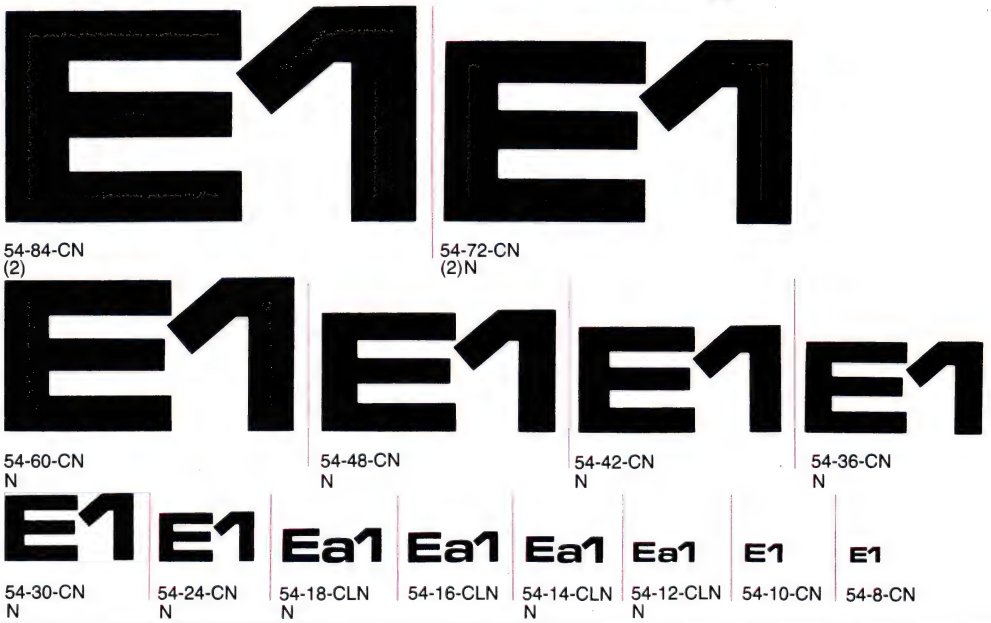
TUVWXYZ
1234567890 &?!£$(.;;:)



54-84-CN (2)

54-72-CN (2)N

54-60-CN N

54-48-CN N

54-42-CN N

54-36-CN N

54-30-CN N

54-24-CN N

54-18-CLN N

54-16-CLN

54-14-CLN N

54-12-CLN N

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54-8-CN

Mistral

Olive

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85-60-CLN

85-48-CLN

85-30-CLN

Modern No 20

Stephenson Blake

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ABCDEFGHIJKLMNOPQRSTUV
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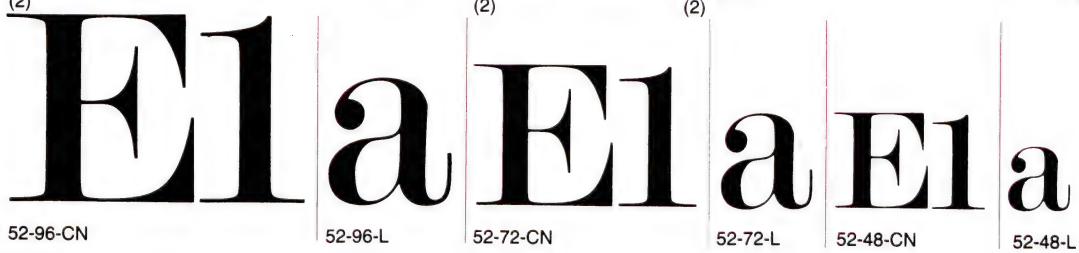
52-144-CN (2) | 52-144-L (2) | 52-120-CN (2) | 52-120-L



52-96-CN | 52-96-L | 52-72-CN | 52-72-L | 52-48-CN | 52-48-L

52-36-CLN | 52-24-CLN | 52-18-CLN

Murray Hill Bold

ATF

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152-72-CN | 152-72-L | 152-48-CN | 152-48-L | 152-36-CLN | 152-30-CLN | 152-24-CLN

Nevison Casual

Alan R. Birch

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333-72-CLN | 333-48-CLN | 333-36-CLN

News Gothic

ATF

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164-48-CN | 164-48-L | 164-36-CLN | 164-24-CLN

News Gothic Condensed

ATF

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163-48-CLN | 163-36-CLN | 163-24-CLN

News Gothic Bold

ATF

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165-48-CN | 165-48-L | 165-36-CLN | 165-24-CLN

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Obliq Light

Ellipsis

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Eal Eal Eal

379-54-CLN 379-42-CLN 379-28-CLN

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Obliq Medium

Ellipsis

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OCR-A

British Standards Institution

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El El

407-15mm-CN 407-8mm-CN

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Old English

Monotype

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See page 11.

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57-72-CN 57-72-L 57-36-CLN* 57-30-CLN 57-24-CLN 57-18-CLN

*Available in black only.

Optima

Stempel

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abcdefghijklmnopqrstuvwxyz
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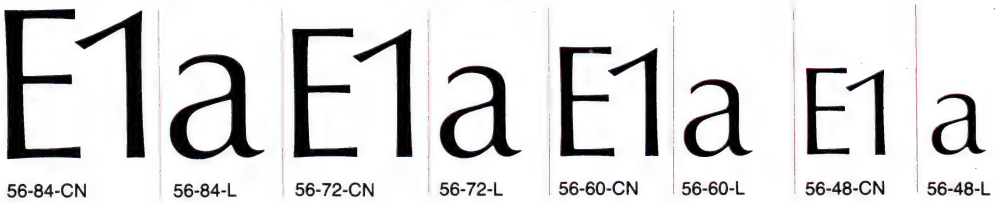

Optima Medium

Stempel

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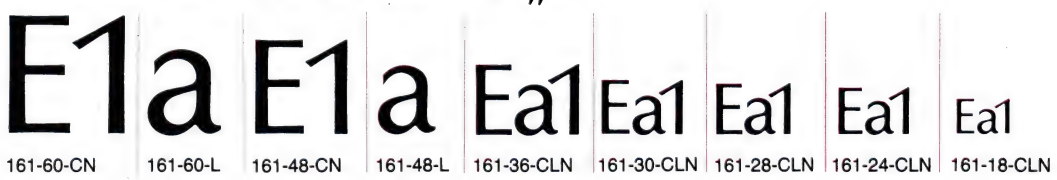

Optima Bold

Stempel

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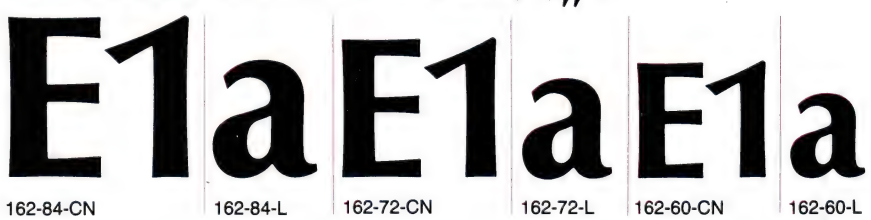

Palace Script

Stephenson Blake

△ ○ ●

See page 11.

abcdefghijklmnopqrstuvwxyz
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VWXYZ
1234567890 ß &?!£$(„;:)

59-60-CLN | 59-48-CLN | 59-42-CLN | 59-36-CLN | 59-30-CLN | 59-24-CLN | 59-18-CLN

Palatino

Stempel

○ ●

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261-60-CN | 261-60-L | 261-36-CLN | 261-24-CLN

Palatino Italic

Stempel

○ ●

abcdee fghijklmnopqrstuvwxyz
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262-60-CN | 262-60-L | 262-36-CLN | 262-24-CLN

Palatino Italic Swash Capitals

Stempel

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ABDEFGHJKLMNPQRSTUWZ Thkz

262-60-C | 262-36/24-C

Palatino Semi Bold

Stempel

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(„;:)

138-60-CN | 138-60-L | 138-36-CLN | 138-24-CLN

Palatino Ultra Heavy

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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269-72-CN | 269-72-L | 269-48-CN | 269-48-L | 269-36-CLN

Park Avenue

ATF

● ○

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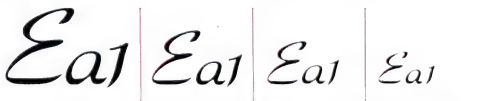

287-48-CLN | 287-30-CLN | 287-24-CLN | 287-18-CLN

Peignot Light

Deberny & Peignot

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abcdefghijklmnopqrstuvwxyz
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184-60-CN | 184-60-L | 184-42-CLN | 184-36-CLN | 184-24-CLN

Peignot Medium

Deberny & Peignot

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185-60-CN | 185-60-L | 185-42-CLN | 185-36-CLN | 185-24-CLN

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Peignot Bold

Deberny & Peignot

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E1 A Ea1 Ea1 Ea1

186-60-CN 186-60-L 186-42-CLN 186-36-CLN 186-24-CLN

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Pendry Script

Martin Wait

○ ●

E1 a1 Ea1 Ea1

330-60-CN 330-60-LN 330-48-CLN 330-36-CLN

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425-60-CLN 425-36-CLN

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Monotype

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263-72-CN 263-72-L 263-48-CLN 263-36-CLN 263-30-CLN

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Monotype

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Plantin Bold

Monotype

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Plantin Bold Condensed

Monotype

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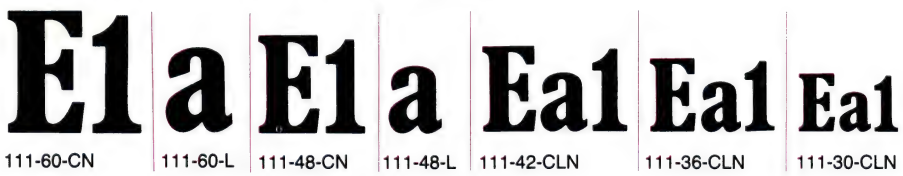

Plantin Extra Bold

Letraset © 1977

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*Available in black only.

Playbill

Stephenson Blake

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60-96-CN | 60-96-L | 60-72-CN | 60-72-L | 60-60-CN | 60-60-L | 60-48-CLN | 60-42-CLN | 60-24-CLN

Poppl Exquisit

Prof. Friedrich Poppl

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394-60-CLN | 394-48-CLN | 394-36-CLN

Pretorian

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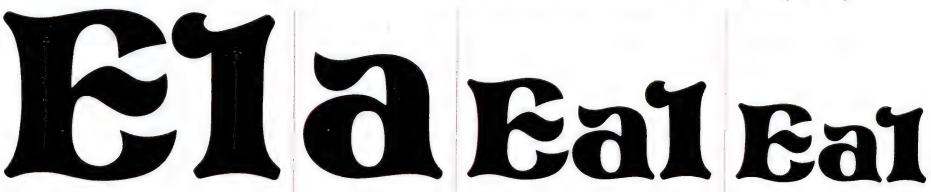

127-72-CN | 127-72-L | 127-42-CLN | 127-36-CLN

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194-72-CN CCF | 194-60-CN CCF | 194-48-CN CCF | 194-36-CN CCF

Profil

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61-72-CN | 61-60-CN | 61-48-CN

61-42-CN | 61-36-CN | 61-24-CN

Proteus Light

Letraset © 1983

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335-60-CN | 335-60-LN | 335-42-CLN

Proteus Medium

Letraset © 1983

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336-60-CN | 336-60-LN | 336-42-CLN | 336-36-CLN | 336-24-CLN

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Ea1 410-42-CLN | *Ea1* 410-36-CLN | *Ea1* 410-24-CLN

Proteus Medium Italic

Letraset © 1986

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E1 337-60-CN | **a1** 337-60-LN | **Ea1** 337-42-CLN | **Ea1** 337-24-CLN

Proteus Bold

Letraset © 1983

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E1 338-60-CN | **a1** 338-60-LN | **Ea1** 338-42-CLN

Proteus Extra Bold

Letraset © 1983

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El 220-72-CN | a 220-72-L | El 220-48-CN | a 220-48-L | Eal 220-36-CLN | Eal 220-30-CLN

Pump Light

Letraset © 1976

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Pump Medium

Letraset © 1975

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170-72-CN | 170-72-L | 170-48-CN | 170-48-L | 170-36-CLN | 170-30-CLN

Pump Demi Bold

Letraset © 1980

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301-72-CN | 301-72-LN | 301-36-CLN | 301-30-CLN

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Letraset © 1972

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123-72-CN | 123-72-L | 123-48-CN | 123-48-L | 123-36-CLN | 123-30-CLN

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Letraset © 1976

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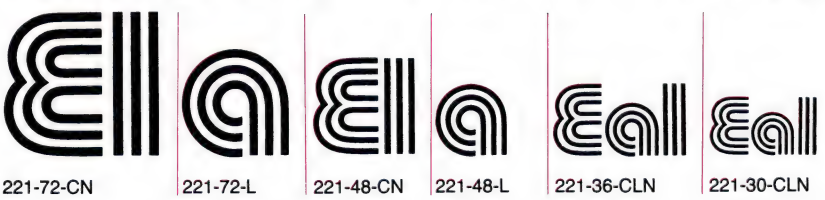

221-72-CN | 221-72-L | 221-48-CN | 221-48-L | 221-36-CLN | 221-30-CLN

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Quay Roman Light

David Quay

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400-54-CLN 400-42-CLN 400-30-CLN 400-24-CLN

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Quay Roman Book

David Quay

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401-54-CLN 401-42-CLN 401-30-CLN 401-24-CLN

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Quay Book Italic

David Quay

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402-54-CLN 402-42-CLN 402-30-CLN 402-24-CLN

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Quay Roman Medium

David Quay

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403-54-CLN 403-42-CLN 403-30-CLN 403-24-CLN

Quay Roman Bold

David Quay

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404-54-CLN | 404-42-CLN | 404-30-CLN | 404-24-CLN

Quentin

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117-72-CN | 117-48-CN

Renate Light

Letraset-Alan Meeks © 1984

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389-60-CLN | 389-48-CLN | 389-36-CLN

Renate Bold

Letraset-Alan Meeks © 1984

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390-60-CLN | 390-48-CLN | 390-36-CLN

Reporter

Johannes Wagner

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423-72-CLN | 423-48-CLN

Revue

Letraset © 1969

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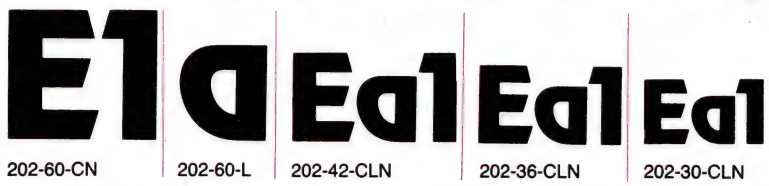

202-60-CN | 202-60-L | 202-42-CLN | 202-36-CLN | 202-30-CLN

Ringlet

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90-72-CLN | 90-36-CLN

Rockwell Light 390

Monotype

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187-36-CLN | 187-24-CLN

Rockwell 371

Monotype

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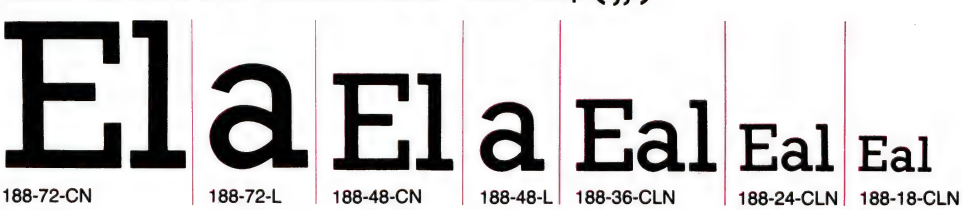

188-72-CN | 188-72-L | 188-48-CN | 188-48-L | 188-36-CLN | 188-24-CLN | 188-18-CLN

Rockwell Bold 391

Monotype

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Rockwell Extra Bold

Monotype

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238-72-CN | 238-72-L | 238-48-CN | 238-48-L | 238-36-CLN

Rockwell Condensed 414

Monotype

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327-48-CLN | 327-36-CLN | 327-24-CLN

Rockwell Bold Condensed 359

Monotype

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349-48-CLN | 349-36-CLN

Rockwell Shadow

Monotype

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411-48-CN | 411-36-CN

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Romantiques No. 5

Founderie Typographique Française

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Romic Light

Letraset © 1979

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274-60-CN | 274-60-LN | 274-48-CLN | 274-36-CLN | 274-24-CLN

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Romic Light Italic

Letraset © 1980

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Romic Medium

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275-60-CN | 275-60-LN | 275-48-CLN | 275-36-CLN | 275-24-CLN

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Romic Bold

Letraset © 1979

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276-60-CN | 276-60-LN | 276-48-CLN | 276-36-CLN

Romic Extra Bold

Letraset © 1979

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277-60-CN | 277-60-LN | 277-48-CLN | 277-36-CLN

Romic Outline

Letraset © 1984

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385-48-CLN | 385-36-CLN | 385-24-CLN

Salisbury Bold

Letraset © 1974

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154-60-CN | 154-60-L | 154-36-CLN

Salto

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426-60-CLN | 426-36-CLN

Sans Serif Shaded

Stephenson Blake

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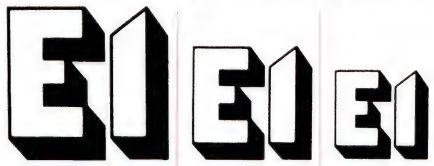

114-72-CN 114-54-CN 114-42-CN

Sapphire

Stempel

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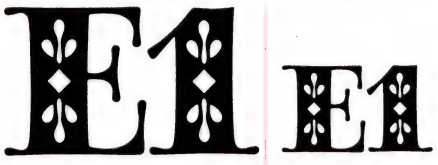

118-72-CN 118-42-CN

Serifa

Neufville

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166-42-CLN 166-28-CLN

Silver Screen

Letraset-Alan Meeks © 1984

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396-36-CN 396-24-CN

Slogan

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422-60-CLN 422-36-CLN

ITC Souvenir Light

ITC

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ITC Souvenir Medium

ITC

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✱Available in black only.

ITC Souvenir Medium Italic

ITC

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ITC Souvenir Demi Bold

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ITC Souvenir Bold

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148-72-CN 148-72-L 148-60-CN 148-60-L 148-48-CN 148-48-L 148-36-CLN 148-24-CLN

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Letraset-Alan Meeks © 1984

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387-72-CN 387-72-LN 387-48-CLN

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Stencil Bold

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120-72-CN 120-72-LN 120-48-CN 120-48-LN 120-36-CN 120-36-LN 120-30-CLN

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Steve

Letraset © 1983

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366-60-CLN 366-36-CLN

Synchro

Alan R. Birch

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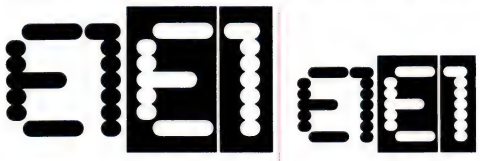

388-48-CN 388-30-CN

Tabasco Medium

Schaedler

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149-60-CN 149-60-L 149-36-CLN 149-24-CLN

Tabasco Bold

Schaedler

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150-60-CN 150-60-L 150-36-CLN

Tankard

Letraset © 1983

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381-60-CN 381-42-CN 381-30-CN

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Times Bold

Monotype

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See page 11.

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Times Bold Italic

Monotype

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Times Extra Bold

Letraset © 1976

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Times New Roman

Monotype

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97-72-CN | 97-72-L | 97-60-CN | 97-60-L | 97-48-CN | 97-48-L | 97-42-CLN

97-36-CLN | 97-30-CLN | 97-24-CLN | 97-18-CLN | 97-14-CLN | 97-12-CLN | 97-10-CLN | 97-8-CLN

Times New Roman Semi Bold 461

Monotype

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397-42-CLN | 397-36-CLN | 397-24-CLN | 397-18-CLN | 397-14-CLN

Tintoretto

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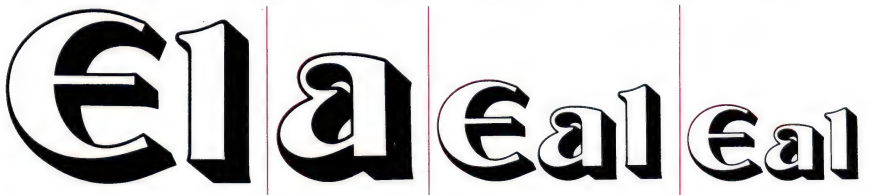

122-72-CN CCF | 122-72-L CCF | 122-42-CLN CCF | 122-36-CLN CCF

Tiranti

Tony Forster

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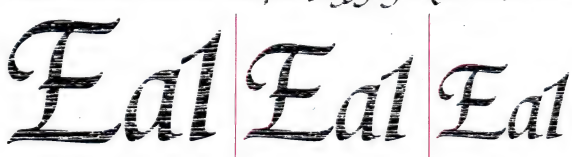

414-84-CLN | 414-60-CLN | 414-48-CLN

Titus Light

David Quay

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383-54-CLN | 383-42-CLN | 383-30-CLN | 383-24-CLN

Titus Medium

David Quay

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384-54-CLN | 384-42-CLN | 384-30-CLN | 384-24-CLN

Trooper Roman

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222-60-CN | 222-60-L | 222-48-CN | 222-48-L | 222-36-CLN | 222-30-CLN

Univers 45

Deberny & Peignot

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158-42-CLN | 158-28-CLN | 158-24-CLN | 158-18-CLN | 158-16-CLN | 158-14-CLN | 158-12-CLN

Univers 53

Deberny & Peignot

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Univers 55

Deberny & Peignot

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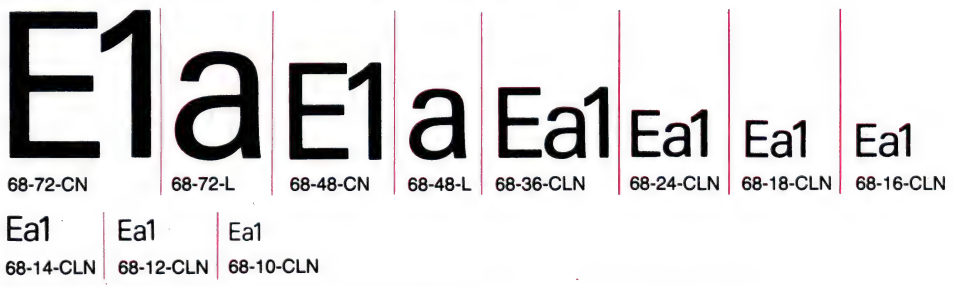
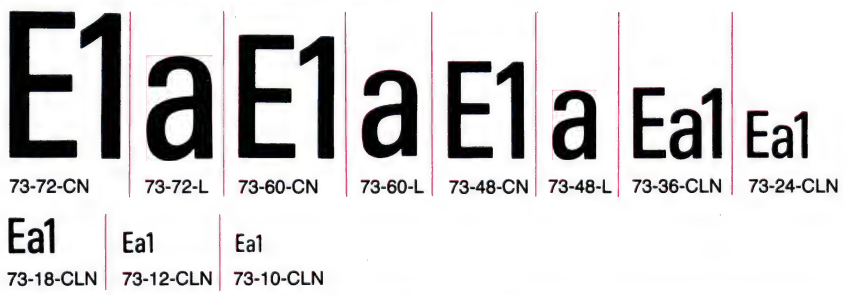


Univers 57

Deberny & Peignot

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &&?!£$(.,:;)



Univers 59

Deberny & Peignot

•

abcdefghijklmnopqrstuvwxyz
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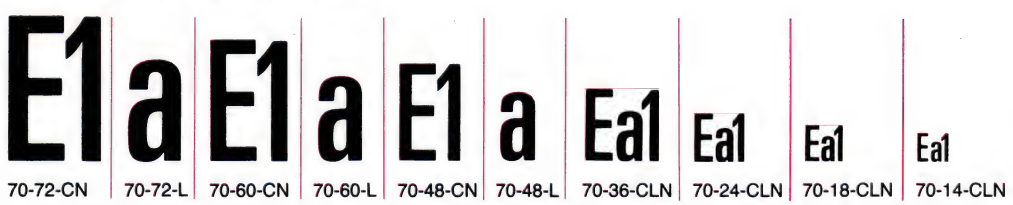
1234567890 ß &&?!£$(.,:;)



Univers 65

Deberny & Peignot

○ ●

abcdefghijklmnopqrstuvwxyz
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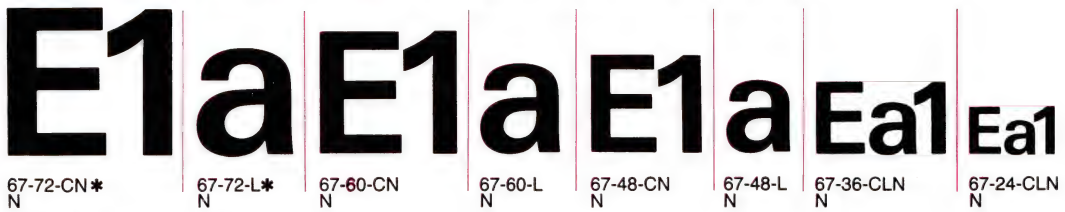
1234567890 æøßÆØ &&?!£$(.,;:)



67-72-CN* N | 67-72-L* N | 67-60-CN N | 67-60-L N | 67-48-CN N | 67-48-L N | 67-36-CLN N | 67-24-CLN N

67-18-CLN | 67-16-CLN N | 67-14-CLN N | 67-12-CLN* N | 67-10-CLN* N

*Available in black only.

Univers 67

Deberny & Peignot

○ ●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &&?!£$(.,;:)

69-72-CN | 69-72-L | 69-60-CN | 69-60-L | 69-48-CN | 69-48-L | 69-36-CLN | 69-24-CLN | 69-18-CLN

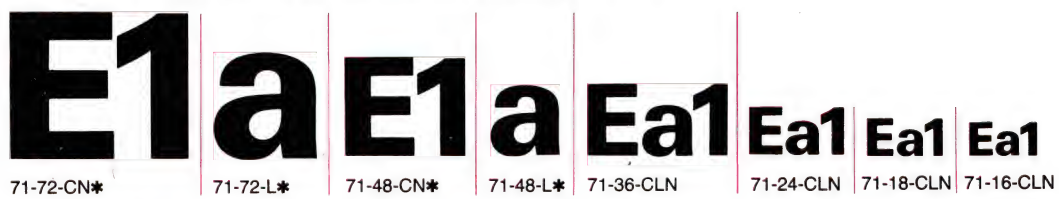
69-16-CLN | 69-14-CLN | 69-12-CLN | 69-10-CLN

Univers 75

Deberny & Peignot

○ ●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &&?!£$(.,;:)



71-72-CN* | 71-72-L* | 71-48-CN* | 71-48-L* | 71-36-CLN | 71-24-CLN | 71-18-CLN | 71-16-CLN

71-14-CLN* | 71-12-CLN* | 71-10-CLN*

*Available in black only.

University Roman

Letraset © 1975

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

177-72-CN | 177-72-L | 177-60-CN | 177-60-L | 177-48-CLN | 177-36-CLN | 177-30-CLN | 177-24-CLN

University Roman Italic

Letraset © 1984

●

aaaabcddeffggghhij jkkllmmnnopppqqrrsstttuuvvwwxxyyzz

AABCDEFFGGHHIJJKKLMMNNOPPQRRRSS

TTUUVVWWXXYYZ

1234567890 æøßÆØ &?!£$%(.,;:)

386-60-CN | 386-60-LN | 386-36-CLN | 386-30-CLN | 386-24-CLN

University Roman Bold

Letraset © 1977

● ○

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 æøßÆØ &?!£$(.,;:)

236-72-CN | 236-72-L | 236-48-CLN | 236-36-CLN | 236-30-CLN

University Roman Display

Letraset © 1983

●

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 æøßÆØ &?!£$%(.,;:)

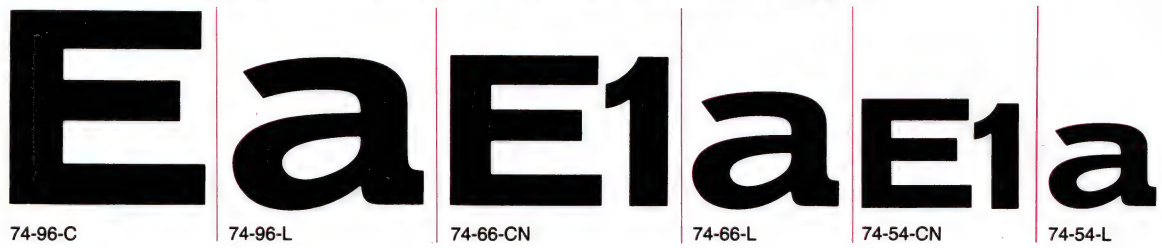
367-48-CLN | 367-36-CLN | 367-24-CLN

Venus Bold Extended

Bauer

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTU
VWXYZ
1234567890 ß &?!£$(.,;:)



74-96-C | 74-96-L | 74-66-CN | 74-66-L | 74-54-CN | 74-54-L

74-42-CLN | 74-36-CLN | 74-24-CLN | 74-18-CLN

Vivaldi

VGC

○ ●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQR
STUVWXYZ
1234567890 æøßfs &?!££$(.,;:)

193-60-CLN | 193-48-CLN | 193-36-CLN | 193-24-CLN

Weiss Roman Extra Bold

Bauer

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

328-36-CLN | 328-30-CLN

Windsor

Stephenson Blake

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

264-72-CN | 264-72-L | 264-48-CLN | 264-36-CLN | 264-24-CLN

Windsor Bold

Stephenson Blake

● ○

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

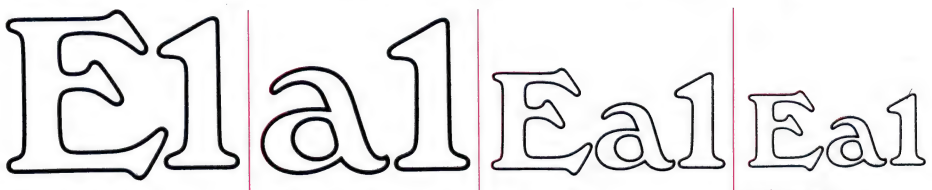
91-72-CN | 91-72-L | 91-48-CLN | 91-36-CLN | 91-24-CLN

Windsor Bold Outline

Stephenson Blake

● ○

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)



304-72-CN* | 304-72-LN* | 304-48-CLN | 304-36-CLN

*Available in black only.

Windsor Elongated

Stephenson Blake

● ○

abcdefghijklmnopqrstuvwxyz ß &?!£$(.,;:)
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890

92-72-CN | 92-72-L | 92-48-CLN | 92-36-CLN | 92-24-CLN*

*Available in black only.

ITC Zapf Chancery Medium

ITC

●

abcdd̲ee̲f̲fgghijkklmnopqrrsttuvvwwxyyz
AABBCCDDEEEFFGGHHIIJJKKLLLMMNNOPPQ
RRSSTTUUVVWWXYYZZ
1234567890 æøßſtÆØ &?!£$%(.,;:)

278-48-C | 278-48-LN | 278-36-CLN | 278-30-CLN | 278-20-CLN

abcdde ee f fg ghijkklmnopqrrstt uvvwwxyyz
AABBCCDDEEEFFGGHHIIJJKKLLLMMNNOPPQ
RRSSTTUUVVWWXYYZZ
1234567890 æøßſtÆØ &?!£$%(.,;:)

ITC
Zapf Chancery
Medium Italic
ITC
•

abcdde ee f fg ghijkklmnopqrrstt uvvwwxyyz
AABBCCDDEEEFFGGHHIIJJKKLLLMMN
NOPPQRRSSTTUUVVWWXYYZZ
1234567890 æøßſtÆØ &?!£$%(.,;:)

ITC
Zapf Chancery
Demi
ITC
•

abcdde ee f fg ghijkklmnopqrrstt uvvwwxyyz
AABBCCDDEEEFFGGHHIIJJKKLLLMMN
NOPPQRRSSTTUUVVWWXYYZZ
1234567890 æøßſtÆØ &?!£$%(.,;:)

ITC
Zapf Chancery
Bold
ITC
•

abcdefghijklmnopqrstuuwxyz
ABCDEFGHIJKLMNOPQRSTUUWXYZ
1234567890 ß &?!£$(.,;:)

Zipper
Letraset © 1972
•

Letragraphica Range

Choose from a regularly updated range of typefaces representing the latest trends in typography. This concept was introduced in 1968 to accommodate the needs of innovative and discerning designers, art directors and typographers. Today, the Letragraphica range offers highly creative and imaginative typefaces which can enhance graphic communications in a variety of ways.

Letragraphica range typefaces offer design flexibility and impact that will enhance any corporate or industrial identity. Select from bold, geometric typefaces evoking an inherent strength of design to convey the underlying attributes of both heavy and light industries. Choose a softer, warmer Roman style that connotes a range of impressions from nostalgic to corporate—and is highly appropriate for consumer products. Or use informal script typefaces that convey a sense of immediacy, spontaneity and personalized, one-on-one communication.

The Letragraphica range offers an expanded selection of typefaces with a futuristic, high-tech feeling simulating LCD, scanned and digital characters. Light, elegant scripts which portray the essence of sophistication, wit and charm to complement the style and image of restaurants, cosmetics packaging and fashion designs. Plus new designs on the evolutionary edge of the art of typography.

To infuse life into the Letragraphica range on a continuing basis, Letraset continually surveys new ideas. If you feel your typestyle idea has commercial potential, please contact Letraset USA for details on how to submit your design.

You can receive advance notice of six to eight new typeface designs three times a year with the Letragraphica Premier Subscription Program. For more details, turn to page 8 of this handbook.

Rubber Stamp-Glaser Stencil Bold

Rockwell Bold Condensed

Mastercard

Rage Italic

Letragraphica Range

Chesterfield

Santa Fe

Santa Fe

Milano-Locarno Italic

Advertisers Gothic

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRS/TUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2406 48pt | LG 2407 48pt | LG 2410 30pt

Airkraft

Face Photosetting

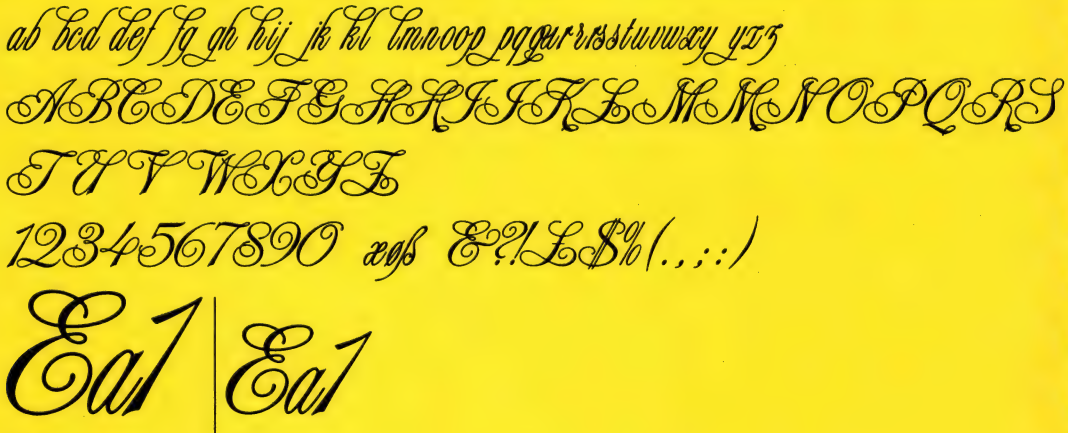
•

LG 1710 72pt-CCF | LG 1712 48pt-CCF

Alexei Copperplate

David Harris

•



LG 4218 72pt | LG 4219 48pt

Algerian

Stephenson Blake

AABCDEFGHHIJKKLMMNNOPQ
RRSSTUVWXYZ
1234567890 &?!£$(.,;:)

LG 1901
84pt-CCF

LG 1902
60pt-CCF

Ambrose

Letraset-Alan Meeks © 1985

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$%(.,;:)

PR210
54pt

PR211
36pt

Premier

Americana

ATF

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2411
60pt

LG 2412
60pt

LG 2413
48pt

LG 2414
48pt

LG 2415
36pt

Apollo

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2720
36pt

Aristocrat

Donald Stevens

●

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQR
STUVWXYZ
1234567890 æøß &?!£$(.,:;)

LG 3008 60pt | LG 3009 48pt | LG 3010 36pt | LG 3011 24pt

Artistik

Bauer

●

abcdefghijklmnopqrstuvwxyz
AABCDEFFGHHIJKKLMMNNOPPQRRSTTUUVWWXYZ
1234567890 æøßÆØ &?!£$(.,:;)

LG 2713 84pt | LG 2714 84pt | LG 2715 60pt | LG 2716 48pt

Astley

Tony Forster

●

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$%(.,:;)

LG 4512 84pt | LG 4513 72pt | LG 4514 54pt

Astra

François Robert
& Natacha Falda
Letraset © 1973

●

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!£$(.,:;)

LG 1504 48pt-CCF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 £?!£$(.,;:)

Baby Teeth

Photo Lettering

LG 507
60pt

LG 509
42pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$(.,;:)

Balloon Extra Bold

LG 3310
72pt

LG 3311
48pt

LG 3312
36pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$(.,;:)

Balloon Drop Shadow

LG 3214
72pt

LG 3215
48pt

LG 3216
36pt

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abbedefgghijjklmnopqrstuvwxyyz
ABCDEFGHIJKLMNOPQR
STUVWXYZ
1234567890 æœß ffffifi &?!£$(.,;:)

Balmoral

Martin Wait

LG 3301
72pt

LG 3302
60pt

LG 3303
42pt

LG 3304
36pt

Banner

Martin Wait

•

abbcdefghhijkklmnopqrrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøß &?!£$%(.,:;)

PR406
72pt

PR407
48pt

Premier

Becka Script

David Harris

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,:;)

LG 4612
54pt

LG 4613
42pt

LG 4614
30pt

Belshaw

Letraset © 1980

•

abcdeßfghhijjklmmnnopqrstuvwxyz
AABCDEEFFGHIJKLMMNNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

LG 3620
60pt

LG 3621
60pt

LG 3622
48pt

LG 3623
36pt

ITC Benguiat Medium

ITC

•

abcdefghijklmnopqrstuvwxyz
AAABCDEFGHIJKLMMNOPQRSTUVWXYZ
1234567890 æfiøßÆØSSTT &?!£$%(.,;:)

LG 3405
60pt

LG 3406
60pt

LG 3407
48pt

LG 3408
36pt

abcdefghijklmnopqrstuvwxyz
AAABCDEFGHIJKLMMNOPQRSTUVWXYZ
1234567890 æfiøßÆØSSTT &?!£$%(.,:;)

LG 3501 60pt | LG 3502 60pt | LG 3503 48pt | LG 3504 36pt

ITC Benguiat Medium Condensed
ITC
•

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abcdefghijklmnopqrstuvwxyz
AAABCDEFGHIJKLMMNOPQRSTUVWXYZ
1234567890 æfiøßÆØSSTT &?!£$%(.,:;)

LG 3616 60pt | LG 3617 60pt | LG 3618 48pt | LG 3619 36pt

ITC Benguiat Bold Condensed
ITC
•

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

LG 4017 60pt | LG 4018 36pt | LG 4019 24pt

ITC Benguiat Gothic Medium
ITC
•

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2522 60pt | LG 2523 60pt | LG 2524 42pt

Bernhard Antique Bold Condensed
Bauer
•

Bertie

Letraset-Alan Meeks © 1985

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

PR 204 72pt | PR 205 72pt | PR 206 48pt

Premier

Bible Script & Flourishes

Richard Bradley

•

abbcd dee e fg ghijkkkllmnoppqrrsttt uvvwwxyyzz
A AA AB BC CD DE EF FG GH HIJJK LL MM MN NO PP QQ RR RS STU
VV WW XY YZZ
1234567890 æøß ctofstth ÆØ Th &?!£$%(.,;:)

LG 3520 60pt | LG 3521 60pt | LG 3522 48pt | LG 3523 36pt | LG 3524 30pt

LG 3525 60pt/30pt | LG 3526 48pt/36pt

Bickley Script

Letraset-Alan Meeks © 1986

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøß &?!£$%(.,;:)

PR401 72pt | PR402 48pt

Premier

Binner

Facsimile Fonts

•

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!£$(.,;:)

LG 1713
72pt

LG 1714
60pt

LG 1715
48pt

Blackfriars Roman

Stephenson Blake

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 1907
36pt

Blackmoor

David Quay

•

aabccdeefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÞÆØ &?!£$%(.,;:)

LG 4408
54pt

LG 4409
42pt

Block Schwer

Berthold

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

LG 3505
48pt

LG 3506
48pt

LG 3507
36pt

Block Up

Sally-Ann Grover

•

LG 1819
72pt-CCF

Bombere

Carla Bombere
Letraset © 1973

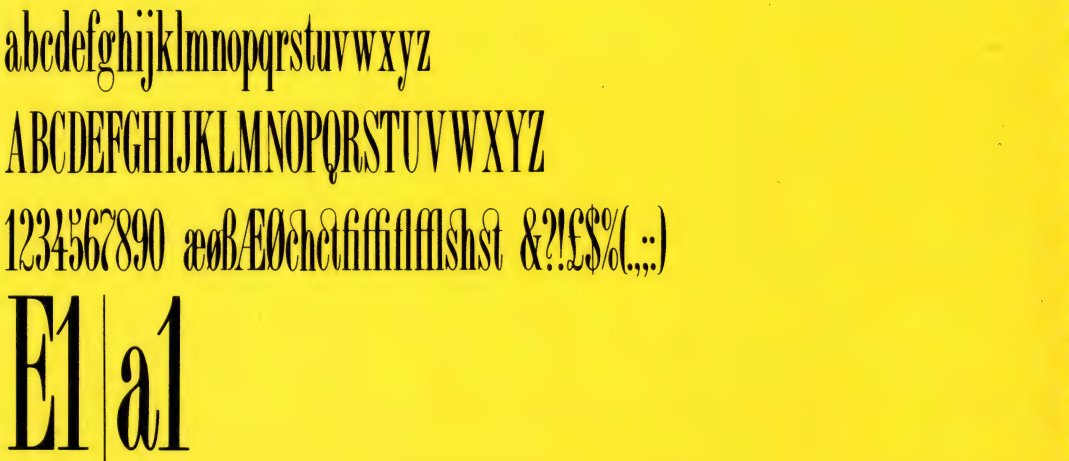
•

LG 1404
60pt-CCF

Bordeaux Roman

David Quay

•



Premier

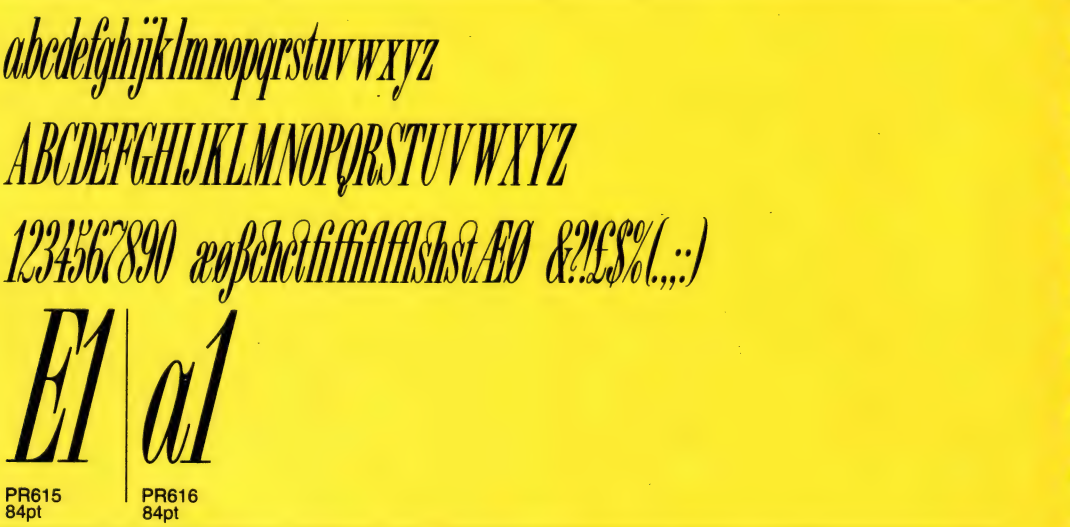
PR613
84pt

PR614
84pt

Bordeaux Italic

David Quay

•



Premier

PR615
84pt

PR616
84pt

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßĉĥĵfffiffifflſtſh &?!£$%(.,;:)

Ea1

PR617
84pt

Bordeaux Script
David Quay
•
Premier

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abcdefghijklmnopqrsstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøß &?!£$%(.,;:)

Ea1 | Ea1

PR306
60pt

PR307
42pt

Bronx
David Quay
•
Premier

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!£$(.,;:)

E1 | E1 | E1

LG 516
84pt-CCF

LG 518
60pt-CCF

LG 519
42pt-CCF

Bullion Shadow
Face Photosetting
•

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

E1 | a1 | Ea1

PR 207
72pt

PR 208
72pt

PR 209
48pt

Burlington
Letraset-Alan Meeks © 1985
•
Premier

ITC Busorama Bold

ITC

•

AABCDEEFGHIJKLMNOPQRSSTUVWXYZ
1234567890 &?!£$(.,;:)

LG 402 60pt | LG 403 48pt | LG 404 36pt | LG 405 24pt

Buster

Letraset © 1972

•

LG 1222 60pt-CCF | LG 1223 48pt-CCF | LG 1224 36pt-CCF

Cabaret

Letraset © 1981

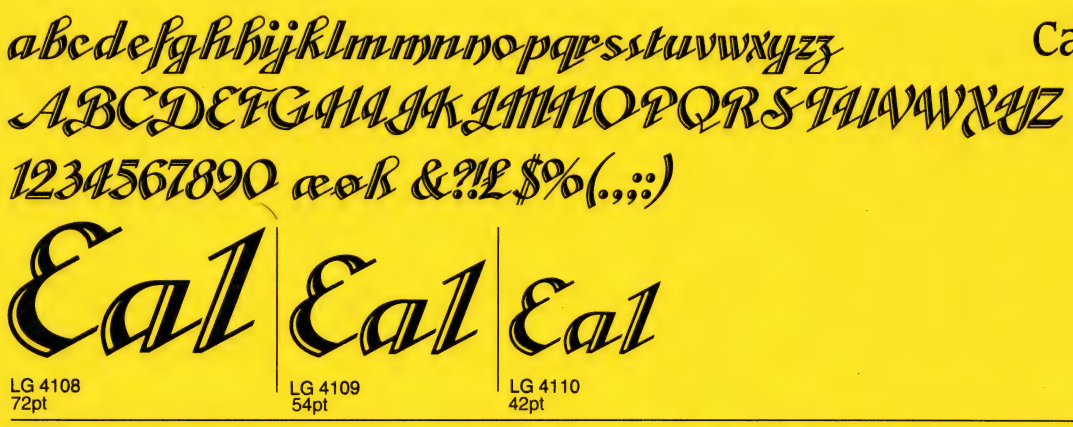
•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

LG 3721 72pt | LG 3722 72pt | LG 3723 60pt

Cabarga Cursiva

Demetrio E Cabarga
& Leslie Cabarga



LG 4108
72pt

LG 4109
54pt

LG 4110
42pt

Calypso

Olive

LG 1201
72pt-CCF

LG 1203
48pt-CCF

LG 1204
36pt-CCF

Camellia

Letraset © 1972

LG 1007
84pt

LG 1008
60pt

LG 1009
42pt

Campaign

Letraset—Alan Meeks ©
1987

PR503
60pt

PR504
36pt

Premier

Capone Medium

Face Photosetting

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 œøßÆØ &?!£$(.,;:)

LG 3020 60pt | LG 3021 60pt | LG 3022 48pt | LG 3023 36pt

Cardinal

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 œøß &?!£$(.,;:)

LG 3321 60pt | LG 3322 48pt | LG 3323 30pt

Carlton

Stephenson Blake

•

abcdefghijklmnopqrstuvwxyz
AABCDEFGHIJJKLMNOPPQRSTTUVWXYYZ
1234567890 ß &?!£$(.,;:)

LG 1908 72pt | LG 1909 72pt | LG 1910 60pt | LG 1911 60pt | LG 1912 48pt | LG 1913 48pt

Caslon Antique

ATF

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 905 72pt | LG 906 72pt | LG 909 48pt | LG 910 36pt

Cathedral

Martin Wait

•

abbcddeeffgghijklmnoppqqrstuvwxyz
AAABCDEEFGHIJKKLMNNOPQRRSTT
UVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2914 72pt | LG 2915 72pt | LG 2916 48pt

Charter

Martin Wait

•

abbcddefghhijjkklmmnnopqrstuvwxyyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøß &?!£$%(.,;:)

LG 4023 36pt

Chesterfield

Letraset © 1977

•

abcdefghhijklmmnnopqrsstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2601 72pt | LG 2602 72pt | LG 2603 48pt | LG 2604 48pt | LG 2605 36pt

Chippendale

Stephenson Blake

•

abcdeffgghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 1918 36pt

Chromium One

David Harris

•

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$%(.,;:)

LG 4410
96pt

LG 4411
72pt

LG 4412
54pt

Cirkulus

Michael Neugebauer
Letraset © 1970

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abcdefghijklmnopqrstuvwxyz
1234567890 ß &?!£$(.,;:)

LG 118
72pt

Columbian Italic

Stephenson Blake

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 1923
36pt

Commercial Script

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRST
UVWXYZ
1234567890 ß &?!£$(.,;:)

LG 2014
60pt

LG 2015
48pt

LG 2016
36pt

LG 2017
24pt

Company
Martin Wait

abcdefghijklmnopqrstuvwxyz
ABCDEEFGHHIJKLMNOPQRSTUVWXYYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2811 48pt | LG 2812 36pt

Compton
Letraset-Alan Meeks

aabcdeffghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

PR 201 60pt | PR 202 48pt | PR 203 30pt

Premier

Conference
Martin Wait

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 3121 48pt | LG 3122 36pt

Cortez
Letraset © 1977

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AABCDEFGHIJKKLMNOPQRRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2509 60pt | LG 2510 60pt | LG 2513 36pt

Croissant

Letraset © 1978

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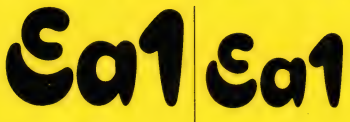
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)



LG 3212 54pt | LG 3213 42pt

Cut-in Medium

Graphic Concept

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß SS &?!£$(.,;:)

LG 1207 48pt | LG 1208 36pt | LG 1209 24pt

Cut-in Bold

Graphic Concept

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß SS &?!£$(.,;:)

LG 1212 48pt | LG 1213 36pt | LG 1214 24pt

Delphin No. 1

Stempel

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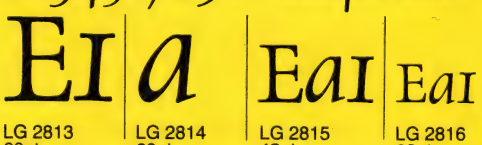

LG 2813 60pt | LG 2814 60pt | LG 2815 42pt | LG 2816 28pt

Delphin No. 2

Johannes Wagner

abcddefgghijklmnopqrsatuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

LG 4111 60pt | LG 4112 60pt | LG 4113 42pt | LG 4114 28pt

Demian

Letraset © 1984

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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LG 4312 60pt | LG 4313 60pt | LG 4314 42pt

Dempsey Medium

Alan Dempsey

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ABCDEFGHIJKLMNOPQRSSTUVWXYZ
1234567890 ß €?!£$(.,;:)

LG 319 36pt | LG 320 24pt

Desdemona Solid

ABCDEFGHIJKLMNOPQRSSTUVWXYZ
1234567890 &?!£$(.,;:)

LG 601 72pt | LG 602 60pt | LG 603 48pt | LG 604 36pt

Eclat

Doyald Young

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LG 4609 60pt | LG 4610 42pt | LG 4611 30pt

Einhorn

Letraset © 1981

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LG 3715 42pt | LG 3716 30pt

El Greco

Berthold

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LG 2910 60pt | LG 2911 60pt | LG 2912 42pt | LG 2913 30pt

Elch

Karl Elchleb

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Premier

PR501 96pt | PR502 60pt

Elefont

Bob McGrath

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$(.,;:)

LG 3005 60pt | LG 3006 48pt | LG 3007 36pt

Emporium

Letraset

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$%(.,;:.,;:)

PR 113 60pt | PR 114 42pt

Premier

Enviro

F. Scott Garland

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LG 4307 54pt | LG 4308 30pt

Epitaphe

Daniel Robichaud

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LG 4604 54pt | LG 4605 42pt | LG 4606 30pt

ITC Eras Light

ITC

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LG 3811 60pt | LG 3812 60pt | LG 3813 48pt | LG 3814 36pt | LG 3822 24pt

ITC Eras Book

ITC

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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LG 4401 60pt | LG 4402 60pt | LG 4403 48pt | LG 4404 36pt | LG 4419 24pt

ITC Eras Medium

ITC

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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LG 4201 60pt | LG 4202 60pt | LG 4203 48pt | LG 4204 36pt | LG 4220 24pt

ITC Eras Demi

ITC

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LG 3401 60pt | LG 3402 60pt | LG 3403 48pt | LG 3404 36pt | LG 3422 24pt

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LG 3123 60pt | LG 3124 60pt | LG 3125 48pt | LG 3126 36pt | LG 3127 24pt

ITC
Eras Bold
ITC
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LG 4301 60pt | LG 4302 60pt | LG 4303 48pt | LG 4304 36pt | LG 4319 24pt

ITC
Eras Ultra
ITC
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PR408 72pt | PR409 72pt | PR410 42pt

Fashion
Compressed
No. 3
Letraset © 1986 – Alan Meeks
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Premier

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 416 60pt

ITC
Fat Face
ITC
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Fat Shadow

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!£$(.,:;)

LG 716
96pt

LG 717
72pt

LG 718
48pt

Fine Hand

Richard Bradley

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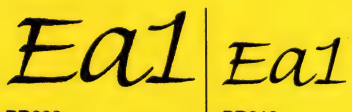

Premier

PR609
72pt

PR610
48pt

Fino

Graphic Concept

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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LG 1324
60pt

Flamenco Inline

Tony Geddes

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LG 2821
72pt

LG 2822
72pt

LG 2823
48pt

Flyer Bold

VGC

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LG 2619 60pt | LG 2620 60pt | LG 2621 48pt | LG 2622 48pt | LG 2623 42pt

Flyer Bold Condensed

VGC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2517 60pt | LG 2518 60pt | LG 2519 48pt | LG 2520 48pt | LG 2521 42pt

Forest Shaded

Martin Wait

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

PR303 60pt | PR304 60pt | PR305 42pt

Premier

Formula One

Face Photosetting

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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LG 1311 72pt | LG 1312 72pt | LG 1313 48pt | LG 1314 36pt | LG 1315 24pt

Frankfurter Medium

Letraset © 1978

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aabcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2917 72pt | LG 2918 72pt | LG 2919 48pt | LG 2920 36pt | LG 2921 24pt

Frankfurter

Letraset © 1970

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!£$(.,;:)

LG 520 72pt | LG 521 60pt | LG 522 48pt | LG 523 36pt | LG 524 24pt

Frankfurter Highlight

Letraset © 1978

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$(.,;:)

LG 3205 72pt | LG 3206 60pt | LG 3207 48pt | LG 3208 36pt | LG 3209 24pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$%(.,;:)

Frankfurter Inline

Letraset © 1981

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LG 3921 72pt | LG 3922 60pt | LG 3923 48pt | LG 3924 36pt

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Friz Quadrata

VGC

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LG 707 60pt | LG 708 60pt | LG 709 48pt | LG 710 36pt

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ITC Friz Quadrata Bold

ITC

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LG 2306 60pt | LG 2307 60pt | LG 2308 48pt | LG 2309 48pt | LG 2310 36pt

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Futura Demibold Script

Bauer

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LG 3613 60pt | LG 3614 48pt | LG 3615 36pt

Galadriel

Letraset © 1975

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LG 2116 72pt | LG 2117 48pt

Garamond Italic

Monotype

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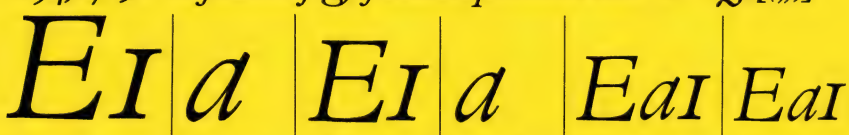
abcdee fghijkklmm nopqq rstuvvwxyz
AABBCCDDEEFFGGHHIIJJKKLLMMNNOOPPQQ RRSSTTUUVVWXYZ
1234567890 æøßasctetfrgyijisllnt sptattus ÆØ &?!£$[(.,;:)]



LG 2212 60pt | LG 2213 60pt | LG 2214 48pt | LG 2215 48pt | LG 2216 36pt | LG 2217 30pt

ITC Garamond Ultra

ITC

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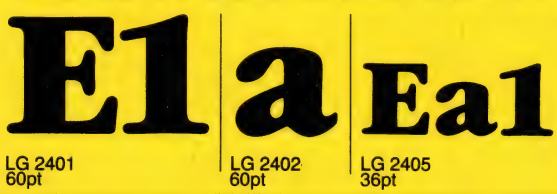

LG 2401 60pt | LG 2402 60pt | LG 2405 36pt

ITC Garamond Ultra Condensed

ITC

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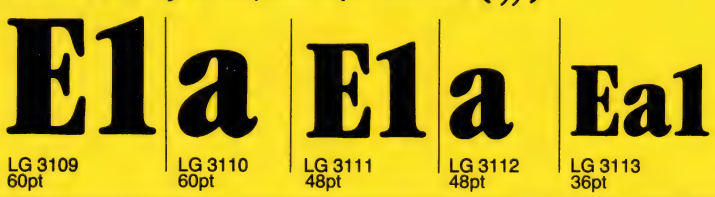

LG 3109 60pt | LG 3110 60pt | LG 3111 48pt | LG 3112 48pt | LG 3113 36pt

Garrick

Letraset © 1983

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LG 4215 72pt | LG 4216 54pt | LG 4217 42pt

Gillies Gothic Light

Bauer

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LG 3217 60pt | LG 3218 60pt | LG 3219 36pt

Gillies Gothic Bold

Bauer

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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LG 2922 60pt | LG 2923 60pt | LG 2925 48pt | LG 2924 36pt

Gillies Gothic Extra Bold

Letraset © 1980

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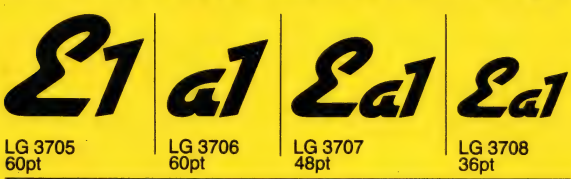

LG 3705 60pt | LG 3706 60pt | LG 3707 48pt | LG 3708 36pt

Gillies Gothic Extra Bold Shaded

Letraset © 1982

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LG 4115 72pt | LG 4116 72pt | LG 4117 54pt

Glaser Stencil Bold

Photo Lettering

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LG 502 60pt | LG 504 36pt

Glastonbury

Letraset © 1979

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ABCDEFGHIJKLMNOPQRST

UVWXYZ

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LG 3409 72pt | LG 3410 54pt | LG 3411 42pt

Gold Rush

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ABCDEFGHIJKLMNOPQRS

TUVWXYZ

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LG 321 60pt-CCF | LG 323 36pt-CCF | LG 324 24pt-CCF

Good Vibrations

Trevor Hatchett Letraset © 1973

LG 1515
84pt-CCF

LG 1516
72pt-CCF

LG 1517
60pt-CCF

Graphis Extra Bold

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E1 | a | Ea1 | Ea1

LG 3016
60pt

LG 3017
60pt

LG 3018
48pt

LG 3019
36pt

Hadfield

Martin Wait

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Ea1 | Ea1

LG 3711
42pt

LG 3712
30pt

Hammonia

Karl Elchleb

PR514
72pt

PR515
54pt

Premier

Harlow

Letraset © 1977

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ABCDEFGHIJKLMNOPQRSTUV
VWXYZ
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LG 2514 72pt | LG 2515 72pt | LG 2516 60pt | LG 2525 48pt

Harlow Solid

Letraset © 1979

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ABCDEFGHIJKLMNOPQRSTUV
VWXYZ
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LG 3201 72pt | LG 3202 72pt | LG 3203 60pt | LG 3204 48pt

Harrington

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LG 2701 72pt | LG 2702 72pt | LG 2703 48pt | LG 2704 36pt

Herkules

Haas

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LG 1215 72pt | LG 1216 72pt | LG 1217 48pt | LG 1218 48pt | LG 1219 36pt | LG 1220 24pt

Horndon

Martin Wait

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1234567890 ÆØ &?!£$%(.,;:)

LG 4507 54pt | LG 4508 42pt

Hunter

Letraset-Richard Hunter © 1976

LG 2421 72pt | LG 2422 48pt

Italia Book

Letraset © 1975

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LG 2222 48pt | LG 2223 36pt | LG 2224 30pt

Italia Medium

Letraset © 1975

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LG 2008 48pt | LG 2009 36pt

Italia Medium Condensed

Letraset © 1979

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LG 3313 72pt | LG 3314 72pt | LG 3315 48pt | LG 3316 36pt

Italia Bold

Letraset © 1975

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LG 2010 72pt | LG 2011 72pt | LG 2012 48pt | LG 2013 36pt

Italian Old Style

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LG 3916 30pt

Jenson Old Style Bold Condensed

Letraset © 1982

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LG 4007 42pt

Julia Script

David Harris

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LG 4305 72pt | LG 4306 48pt

Kestrel

Alan Meeks

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LG 4504 72pt | LG 4505 48pt | LG 4506 36pt

Knights-bridge

Letraset © 1975

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LG 2225 72pt | LG 2226 72pt | LG 2227 48pt

Koloss

Face Photosetting

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LG 1830 72pt | LG 1831 72pt | LG 1832 48pt | LG 1833 48pt | LG 1834 36pt | LG 1835 24pt

ITC Korinna

ITC

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LG 1721 60pt | LG 1722 60pt | LG 1723 48pt | LG 1724 48pt

ITC
Korinna Bold
ITC
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 1727 60pt | LG 1728 60pt | LG 1729 48pt | LG 1730 48pt

ITC
Korinna Extra
Bold
ITC
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 1731 72pt | LG 1732 72pt | LG 1733 60pt | LG 1734 60pt | LG 1735 48pt | LG 1736 48pt

ITC
Korinna Heavy
ITC
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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LG 2610 48pt | LG 2611 48pt | LG 2612 36pt

ITC
L & C Stymie
Liteline
ITC
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LG 224 60pt

L'Auriol
Deberny & Peignot
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LG 2330 36pt

Laser

Martin Wait

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøß &?!£$%(.,;:)

Eal

PR604
60pt

Eal

PR605
42pt

Premier

Le Golf

Antoine Szczepanski

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

Eal

LG 2808
48pt

Le Robur Noir

Deberny & Peignot

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

Eal

LG 2325
36pt

Limehouse Script

Letraset © 1986—Alan Meeks

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøß &?!£$%(.,;:)

Eal

PR414
72pt

Eal

PR415
48pt

Eal

PR416
36pt

Premier

Lindsay

Lindsay Holton

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ABBCDDEEEFGHHHHIIJJKKLMMNNOPPQQ
RRSTTUVWXYZ
1234567890 æøßÆØ &?!£$%(„;:)

Ea1

LG 3920
36pt

Locarno Italic

Letraset-Alan Meeks © 1985

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(„;:)

E1 | *a1* | *Ea1* | *Ea1*

Premier

PR 212
72pt

PR 213
72pt

PR 214
54pt

PR 215
42pt

Locomotive

Martin Wait

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

El | a | Ea1

LG 3106
72pt

LG 3107
72pt

LG 3108
60pt

ITC Lubalin Graph X-Light

ITC

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abcdeefghijklmnopqrsttuvvvwwxyyz
AAABCDEFGHIJKLMMNOPQRSTUVVVWWXYZ
ÆÆEAFAGAHIKALANTRRASSTTHUT
1234567890 æøßÆØ &?!£$(„;:)

E | al | Ea1

LG 2203
48pt

LG 2204
48pt

LG 2205
36pt

abcdeefghijklmnopqrstuvvvwwxyyz
AAABCDEFGHIJKLMMNOPQRSTUVVVWWXYZ
CACEAFAGAHIKALANTRRASSSTTHUT
1234567890 ß &?!£$(.,;:)

ITC Lubalin Graph Medium
ITC
•

LG 2022 60pt | LG 2023 60pt | LG 2024 48pt | LG 2025 48pt | LG 2026 36pt | LG 2027 30pt

abcdeefghijklmnopqrstuvvvwwxyyz
AAABCDEFGHIJKLMMNOPQRSTUVVVWWXYZ
CACEAFAGAHIKALANTRRASSSTTH
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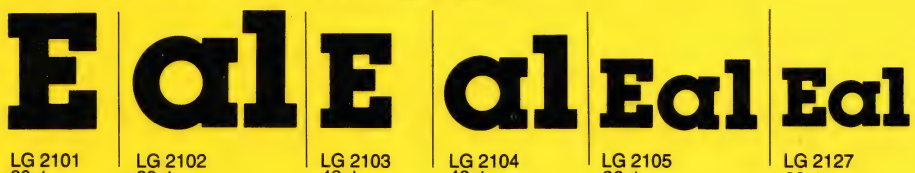
ITC Lubalin Graph Bold
ITC
•



LG 2101 60pt | LG 2102 60pt | LG 2103 48pt | LG 2104 48pt | LG 2105 36pt | LG 2127 30pt

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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ITC Lubalin Graph Bold Oblique
ITC
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LG 4205 48pt | LG 4206 48pt | LG 4207 36pt | LG 4208 30pt

AAABBCDDEEEFFGHHIIJJKKKLLLMMMNNNOPPQ
RRRSSSTTTUUVVWWXXXYYZZ
1234567890 ÆØ &?!£$%(.,;:)

MGB Patrician
MGB Communications Inc.
•

LG 4118 60pt | LG 4119 48pt | LG 4120 36pt

Magnificat

Friedrich Peter Letraset © 1973

LG 1409
72pt-CCF

LG 1410
72pt-CCF

Marvin

Face Photosetting

LG 106
72pt

LG 108
42pt

Masquerade

Martin Wait

LG 2616
84pt-CCF

LG 2617
84pt-CCF

LG 2618
72pt-CCF

Mastercard

John Hamon

PR 101
72pt

PR 102
48pt

Premier

Mellissa Inline

Douglas Sheldrake

abcdefghhijkklmmnnopqrrrstuvwxyyzz
AABBCDDEEFFGHHIIJJKKLLMMNNOPPQQRRSSTT
UUVVWWWXYYYZZ
1234567890 æøßÆØ &?!£$(.,:;)

LG 2316 72pt | LG 2317 72pt | LG 2320 48pt

Michel

Michel Waxman

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 715 72pt-CCF

Milano

David Quay

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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PR 115 72pt | PR 116 54pt

Premier

Motter Femina

Vorarlberger Grafik

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LG 3719 48pt

Motter Ombra

Vorarlberger Grafik

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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LG 1708
48pt

LG 1709
48pt

Motter Tektura

Vorarlberger Grafik

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 1824
36pt

LG 1825
24pt

Musisca

David Harris

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ABCDEFGHIJKLLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøß Th &?!£$%(.,;:)

LG 4515
54pt

LG 4516
54pt

LG 4517
36pt

Neil Bold

VGC

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 119
84pt

LG 120
84pt

LG 123
48pt

LG 124
42pt

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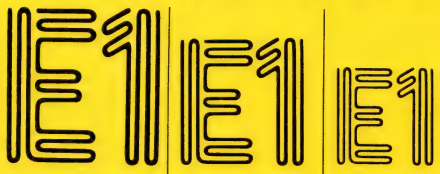
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!£$(.,:;)



LG 611
72pt-CCF

LG 612
60pt-CCF

LG 613
48pt-CCF

ITC Neon

ITC

- •

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Eal

LG 2708
36pt

Neptun

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ABCDEFGHIJJKLMNOPQRSTU
VWXYZ
1234567890 æøßfffiflfiTh &?!£$%(.,:;)

PR301
72pt

PR302
48pt

Oberon

Phill Grimshaw

Premier

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,:;)

LG 622
60pt

LG 623
48pt

LG 624
36pt

Octopuss

Letraset © 1970

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Octopuss Shaded

Letraset ©1974

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 1807
84pt

LG 1808
72pt

LG 1809
60pt

LG 1810
48pt

LG 1811
36pt

Odin

Letraset © 1972

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 1319
36pt

One Stroke Script

Paul Clarke

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Premier

PR 103
72pt

PR 104
72pt

PR 105
54pt

PR 106
36pt

One Stroke Script Shaded

Paul Clarke

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Premier

PR511
72pt

PR512
72pt

PR513
54pt

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 903
72pt-CCF

LG 904
72pt-CCF

Optex

Letraset © 1970

•

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &&?!£$%(.,;:)

PR308
72pt

PR309
48pt

Orlando

Freda Sack

•

Premier

abcdefghijklmnopqrstuvwxyz
1234567890 ß &?!$£(.,;:)

LG 1022
96pt

LG 1023
84pt

LG 1024
72pt

Oxford

Face Photosetting

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abcdefghijklmnopqrstuvwxyz
AABCDEFGHIJKLMMNNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2505
36pt

Paddington

Letraset © 1977

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Palana

Alan Withers

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abcdefghijklmnopqrstuvwxyyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

LG 3809 48pt | LG 3810 36pt

Pamela

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøß &?!£$(.,;:)

LG 2423 72pt-CCF | LG 2424 72pt-CCF | LG 2425 48pt-CCF

Papyrus

Chris Costello

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
AABBCCDEEFGHIJKKL
LMNOPPQQRRSTUVWXYZZ
1234567890 æøßÆØ &?!£$%(.,;:)

LG 4416 72pt | LG 4417 72pt | LG 4418 42pt

Parsons

ATF

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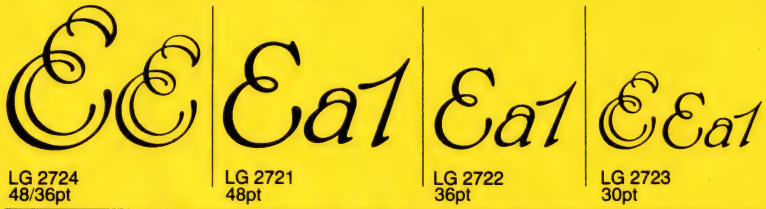
abcdefghijklmnopqrstuvwxyz
AAABBCCDDEEFFGGHHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$[.,;:]

LG 3014 48pt | LG 3015 36pt

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøß &?!£$(.,:;)

Phyllis & Phyllis Initials

Bauer



LG 2724 48/36pt | LG 2721 48pt | LG 2722 36pt | LG 2723 30pt

Piccadilly

Christopher Mathews
Letraset © 1973

LG 1423 60pt | LG 1424 42pt

Pin Ball

Alan Dempsey

LG 609 48pt-CCF

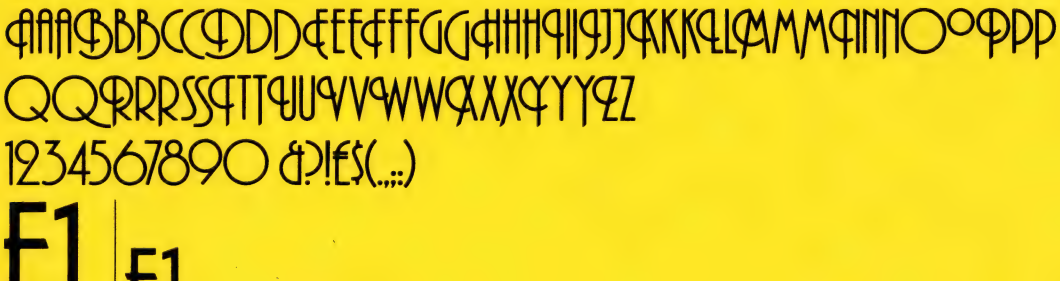
ITC Pioneer

ITC

LG 406 84pt | LG 407 72pt | LG 408 60pt | LG 409 48pt

Plaza

Letraset © 1975



LG 2018 72pt(2) | LG 2019 48pt

Plaza Decorative

Letraset © 1981

•

AABBCCDDEEFFGGHHIIJJKKLLMMNNO
PPQRRSSTTUUVVWWXXYYZZ
1234567890 ÆØ &?!£$%(.,;:)

LG 3801
72pt-(2)CCF

LG 3802
48pt-CCF

Plaza Inline

Letraset © 1975

•

AABBCCDDEEFFGGHHIIJJKKLLMMNNO°PP
QQRRSSTTUUVVWWXXYYZZ
1234567890 &?!£$(.,;:)

LG 2020
72pt-(2)CCF

LG 2021
48pt-CCF

Plaza Ultra

Letraset © 1975

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AABBCCDDEEFFGGHHIIJJKKLLMMNN
O°PPQRRSSTTUUVVWWXXYYZZ
1234567890 ÆØ &?!£$(.,;:)

LG 2218
72pt-(2)

LG 2219
48pt

Pluto Outline

Face Photosetting

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß £?!£$(.,;:)

LG 807
84pt

LG 808
84pt

LG 809
72pt

LG 810
72pt

LG 811
48pt

LG 812
48pt

Premier Lightline

Letraset © 1969

LG 101 120pt | LG 102 120pt | LG 103 96pt | LG 104 96pt | LG 105 84pt

Premier Shaded

Letraset © 1970

LG 301 144pt | LG 302 120pt | LG 303 96pt | LG 304 84pt

Primitive

Stephenson Blake

LG 1926 36pt | LG 1927 24pt

Princetown

Letraset © 1981

LG 3815 48pt | LG 3816 42pt | LG 3817 30pt

Process

John Reid Letraset © 1973

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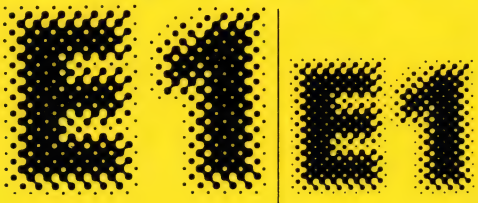
ABCDEFGHIJKLMNOPQR
STUVWXYZ
1234567890 &?!£$.,;:



LG 1616
84pt-CCF

LG 1618
60pt-CCF

Quartermaine Square Shadow

Face Photosetting

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LG 1120
48pt

Quicksilver

Dean Morris

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ABCCDEFGHIJKLMNOPQRSSTUVWXYZ
1234567890 ÆØ &?!£$(,.;:)

LG 2506
72pt

LG 2507
48pt

LG 2508
36pt

ITC Quorum Bold

ITC

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Ea1 Ea1

LG 3805
36pt

LG 3806
24pt

Rage Italic

Ron Zwingelberg M.W.

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aabcddefghiiijklmnoopqrsttuvvwwxyzz
ABCDEFGHIJKLMNOPQRSSTTUVWXYZ
1234567890 æøß ¢€&?!£$%(.,:;)

PR 109 72pt | PR 110 60pt | PR 111 48pt | PR 112 36pt

Premier

Ragtime

Alan Meeks © 1987

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$%(.,,;:)

PR611 54pt | PR612 36pt

Premier

Raleigh Extra Bold

Fonts

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,,;:)

LG 3317 72pt | LG 3318 72pt | LG 3319 54pt | LG 3320 42pt

Raphael

Compugraphic Corporation

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abcdefghijklmnopqrstuvwxyz
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1234567890 æøßÆØ &?!£$(.,,;:)

LG 2709 72pt | LG 2710 72pt | LG 2711 48pt | LG 2712 36pt

Regatta Condensed

Alan Meeks © 1987

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abcdefghijklmnopqrstuvwxyz

AABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 æøßÆØ &?!£$% (.,;:)

PR606 72pt | PR607 72pt | PR608 48pt

Premier

Retail Script

Letraset © 1987

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abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 æøßÆØ &?!£$% (.,;:)

PR601 72pt | PR602 72pt | PR603 48pt

Premier

Rialto

Letraset © 1980

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1234567890 æøßÆØ &?!£$%(.,;:)

LG 3514 48pt | LG 3515 36pt

Ritz

Letraset-Alan Meeks © 1985

•

PR 216 60pt | PR 217 42pt

Premier

Roco

Collis Clements Letraset © 1973

•

LG 1429 84pt | LG 1431 60pt | LG 1432 48pt

Rodeo

ATF

•

LG 821 60pt | LG 822 60pt | LG 823 48pt | LG 824 36pt

Roman Script

Bob McGrath

•

LG 3222 54pt | LG 3223 42pt

Roys Tango 12 Condensed Italic

Roy Rothstein

•

LG 4315 54pt | LG 4316 54pt | LG 4317 42pt | LG 4318 30pt

Rubber Stamp

Alan R. Birch

•

AABCDEEFGHHIJKLMNNOOPQRR
SSTTUUVWXYYZ
1234567890 ÆØ &?!£$%(.,;:)

LG 4405
42pt

LG 4406
30pt

LG 4407 This sheet is comprised of an assortment of these symbols.

Runnymede

Stephenson Blake

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 1930
48pt

LG 1931
48pt

LG 1932
36pt

Santa Fe

David Quay

•

aabbhbccddeeffghhiijkkllmmnnooppprqrr
ssttuuvwwxxyyzz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßæx St &?!£$%(.,;:)

LG 4413
60pt

LG 4414
42pt

LG 4415
30pt

Scanner

Letraset © 1983

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$% (.,;:)

LG 4212
60pt

LG 4213
48pt

LG 4214
36pt

Schneidler Old Style

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Ea1

LG 3907
48pt

Scimitar

Letraset © 1985

LG 4615
72pt

LG 4616
72pt

LG 4617
42pt

Seagull Light

Fonts

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

E1 | a1 | Ea1 | Ea1

LG 3516
60pt

LG 3517
60pt

LG 3518
48pt

LG 3519
36pt

Senator Display

Tony Geddes

abcdefghijkklmnopqrrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

E1 | a1 | Ea1

LG 4501
60pt

LG 4502
60pt

LG 4503
42pt

ITC Serif Gothic

ITC

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ABCDEEFGHIJKLLMNOPQRSTUVWXYZ
12345678890 ß &?!£$(.,;:)

LG 1010 72pt | LG 1011 72pt | LG 1012 48pt | LG 1013 48pt | LG 1014 36pt | LG 1015 24pt

ITC Serif Gothic Bold

ITC

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12345678890 ß &?!£$(.,;:)

LG 1016 72pt | LG 1017 72pt | LG 1018 48pt | LG 1019 48pt | LG 1020 36pt | LG 1021 24pt

ITC Serif Gothic Heavy

ITC

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ABCDEEFGHIJKLLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2206 72pt | LG 2207 72pt | LG 2208 48pt | LG 2209 48pt | LG 2210 36pt | LG 2211 24pt

ITC Serif Gothic Black

ITC

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1234567890 æøßÆØ &?!£$%(.,;:)

LG 3603 48pt | LG 3604 36pt

Shamrock

Alan Withers

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 3114 60pt | LG 3115 60pt | LG 3116 48pt | LG 3117 36pt | LG 3118 24pt

Shatter

Vic Carless
Letraset © 1973

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 1509 84pt | LG 1510 84pt | LG 1513 60pt | LG 1514 48pt

Sinaloa

Rosmarie Tissi
Letraset © 1974

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!£$(.,;:)

LG 1701 72pt-CCF | LG 1702 60pt-CCF | LG 1703 48pt-CCF

Slipstream

Letraset © 1985

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &?!£$%(.,;:)

PR 107 72pt | PR 108 48pt

Premier

Sparky

Letraset-Alan Meeks © 1986

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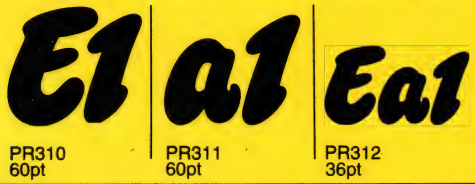
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)



PR310 60pt | PR311 60pt | PR312 36pt

Premier

Spectre

Martin Wait

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

LG 3421 54pt

Springfield Bold

Bob McGrath

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 3001 60pt | LG 3002 60pt | LG 3003 48pt | LG 3004 36pt

Sprint

Letraset-Alan Meeks © 1985

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LG 4607 60pt | LG 4608 48pt

Spritzer

Letraset © 1987

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$% (..:;)

PR505 72pt | PR506 72pt | PR507 48pt

Premier

Squire

Michael Neugebauer

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ABCDEFGHIJKLLMNNOPQRSTUVWXYZZ
1223456789O æøßÆØ &?!£$%(,,,:)

LG 3610 60pt | LG 3611 60pt | LG 3612 42pt

Squire Bold

Michael Neugebauer

abcdeffghijklmnopqrstuvvwwxyzz
ABCDEFGHIJKLLMNNOPQRSTUVWXYZZ
1223456789O æøßÆØ &?!£$%(,,,:)

LG 4105 60pt | LG 4106 60pt | LG 4107 42pt

Squire Extra Bold

Michael Neugebauer

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ABCDEFGHIJKLLMNNOPQRSTUVWXYZZ
1223456789O æøßÆØ &?!£$%(..:;)

PR411 60pt | PR412 60pt | PR413 42pt

Premier

Stack

Face Photosetting

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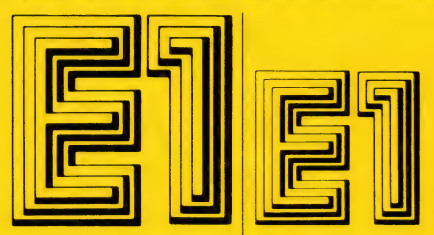
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!£$.,;:



LG 421
96pt-CCF

LG 424
60pt-CCF

Stilla

François Boltana
Letraset © 1973

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abcdefghijklmnopqrstuvwxyz
1234567890 fi &?!£$(.,;:)

LG 1718
48pt

Stilla Caps

François Boltana
Letraset © 1973

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ABCDEFGHIJKLMNOPQRS
TUVWXYZ
&.,;:

LG 1836
72pt

LG 1837
60pt

LG 1838
48pt

Stop

Nebiolo

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!£$(.,;:)

LG 311
72pt

LG 313
48pt

LG 314
36pt

Stripes

Letraset © 1973

LG 1121
84pt

LG 1124
48pt

Superstar

Letraset © 1970

LG 801
84pt

LG 802
72pt

LG 803
48pt

Superstar Shadow

Letraset © 1970

LG 804
84pt

LG 806
48pt

Talisman

Letraset © 1981

LG 3818
96pt-CCF

LG 3819
96pt-CCF

LG 3820
84pt-CCF

LG 3821
84pt-CCF

Tango

Letraset © 1975

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 2118 72pt | LG 2119 72pt | LG 2120 48pt

Tarragon

Letraset © 1981

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

LG 3911 48pt | LG 3912 36pt

Thalia

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abcdefghijklmnopqrsstuvvwxyz
ABCDEFGHIJJKLMNOPQRSTUVWXYZ
1234567890 æøß &?!£$(.,;:)

LG 2615 48pt

ITC Tiffany Light

ITC

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ABCDEFGHIJJKKLMNOPQRRSTUVWXYZ
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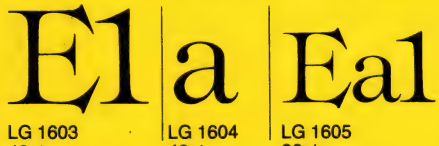

LG 1603 48pt | LG 1604 48pt | LG 1605 36pt

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ABCDEFGHIJJKKLMNOPQRRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

ITC Tiffany Medium

ITC

LG 1606 72pt | LG 1607 72pt | LG 1608 48pt | LG 1609 48pt | LG 1610 36pt

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

ITC Tiffany Heavy

ITC

LG 1611 72pt | LG 1612 72pt | LG 1613 48pt | LG 1614 48pt | LG 1615 36pt

Tonal

Christopher Lee
Letraset © 1973

LG 1425 84pt-CCF | LG 1427 60pt-CCF | LG 1428 48pt-CCF

Traffic

Tom Hultgren
Letraset © 1973

LG 1619 72pt | LG 1621 48pt | LG 1622 36pt

Transmission

Letraset © 1983

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ABCDEFGHIJKLMNOPQRSTUV
WXYZ æøßÆØ &?!£$%(.,:;)
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LG 4309 60pt | LG 4310 48pt | LG 4311 36pt

Triset

Walter Gleinig

•

AAABBBCCCDDDEEEFFFGGGHHHHHHIIIJJJKKKLLLMMMNNN
OOOPPPQQQRRRSSSTTTUUUVVVWWWXXXYYYYYYZZZ
111222333444555666777888999000

LG 3418 36pt

ITC Uptight Neon

ITC

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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LG 1805 48pt-CCF | LG 1806 48pt-CCF

Van Dijk

Jan Van Dijk

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,:;)

LG 4101 60pt | LG 4102 60pt | LG 4103 48pt | LG 4104 36pt

Van Dijk Bold

Letraset © 1986

Premier

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

PR313 60pt | PR314 60pt | PR315 48pt | PR316 36pt

Vegas

David Quay

•

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

LG 4509 84pt | LG 4510 84pt | LG 4511 60pt

Vendome Extra Bold

Olive

•

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

LG 3416 36pt

Victorian

Letraset © 1976

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

LG 2416 72pt | LG 2417 72pt | LG 2418 60pt | LG 2419 60pt | LG 2420 42pt

Victorian Inline Shaded

Letraset © 1980

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abcdeffghhijklmmnnopqrsstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

LG 3509 72pt | LG 3510 72pt | LG 3511 48pt

Waldorf

Freda Sack

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Premier

PR403 72pt | PR404 72pt | PR405 48pt

Waterloo

Letraset—Alan Meeks
© 1987

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$%(.,;:)

Premier

PR508 72pt | PR509 72pt | PR510 42pt

Welt Extra Bold

•

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

LG 214 84pt | LG 215 84pt | LG 218 42pt | LG 219 36pt

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

Ea1

LG 1937
36pt

Westminster Light

Stephenson Blake

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£$(.,;:)

Ela | **Ea** | **Eal** | **Eal**

LG 813 72pt | LG 814 72pt | LG 817 48pt | LG 818 36pt

Windsor Extra Bold Condensed

Letraset © 1971

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &?!£$(.,;:)

Ea1

LG 2305
36pt

Windsor Ultra Heavy

Letraset © 1975

•

AABBCCDDEFFGHHIJJJKKLLMMNNOOPPP
QQRRRRRSTTTUUVVWWWXYYYZ
1234567890 &?!£$(.,;:)

LG 1113 72pt | LG 1116 36pt

Yagi Link Double

Facsimile Fonts

•

Yankee Shadow

Tony Geddes

•

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!£$(.,;:)

LG 2606
72pt

LG 2607
48pt

Young Baroque

Doyald Young

•

aabbccddeeffgghhiijjkkllmmnnooppqqrrssttuuvvwwxxyyzz
ABCDEFGHIJKLMNOPQR
STUVWXYZ
1234567890 &?!£$% (.,;:)

LG 4601
84pt

LG 4602
72pt

LG 4603
54pt

Alternate Gothic No. 2

•

1234567890

5-48-N | 5-36-N | 5-24-N | 5-18-N | 5-16-N | 5-12-N | 5-10-N

Clarendon Medium

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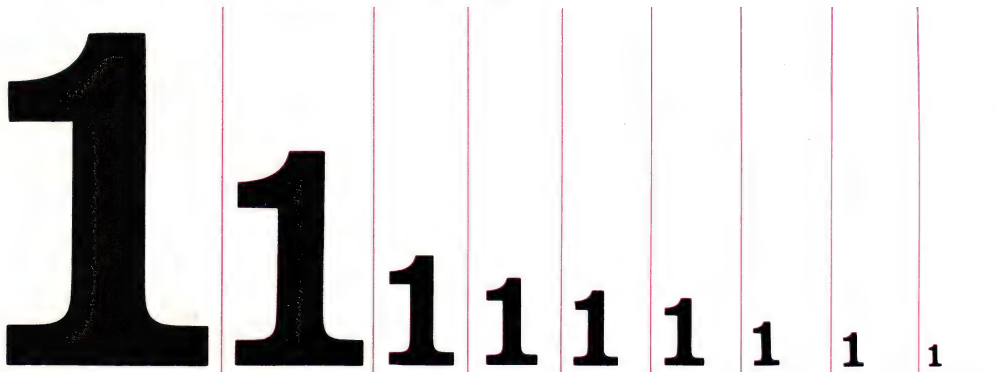
1234567890



10-192-N | 10-120-N | 10-60-N | 10-48-N | 10-42-N | 10-36-N | 10-24-N | 10-20-N | 10-14-N

Din 16 m

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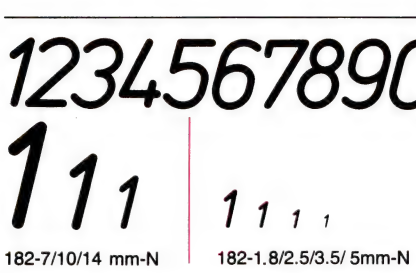
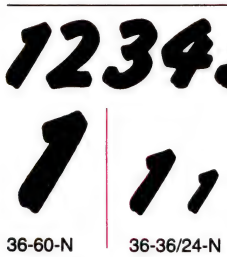


Flash

•



Folio Medium

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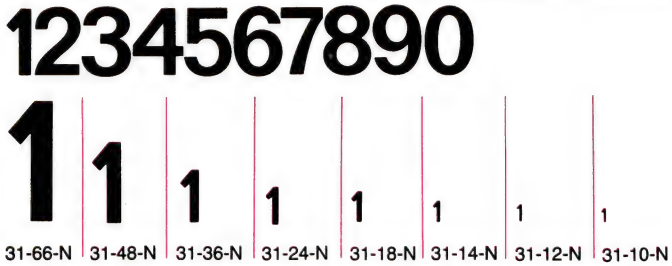

Franklin Gothic Condensed

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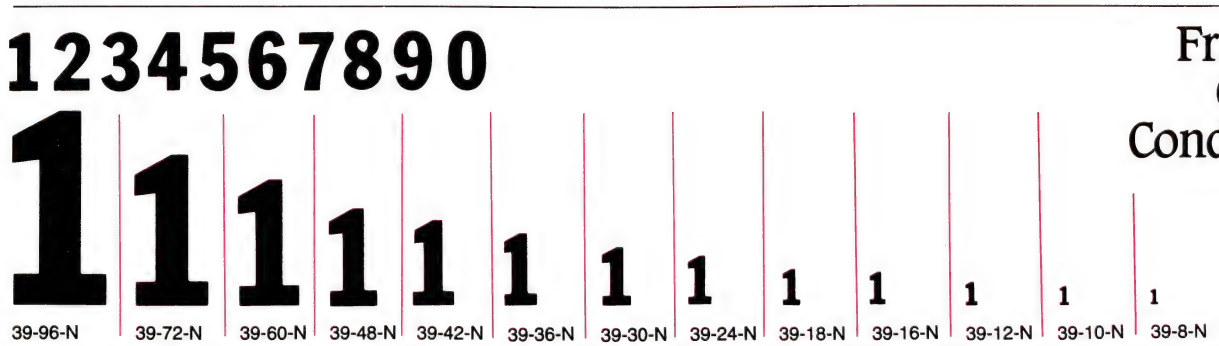
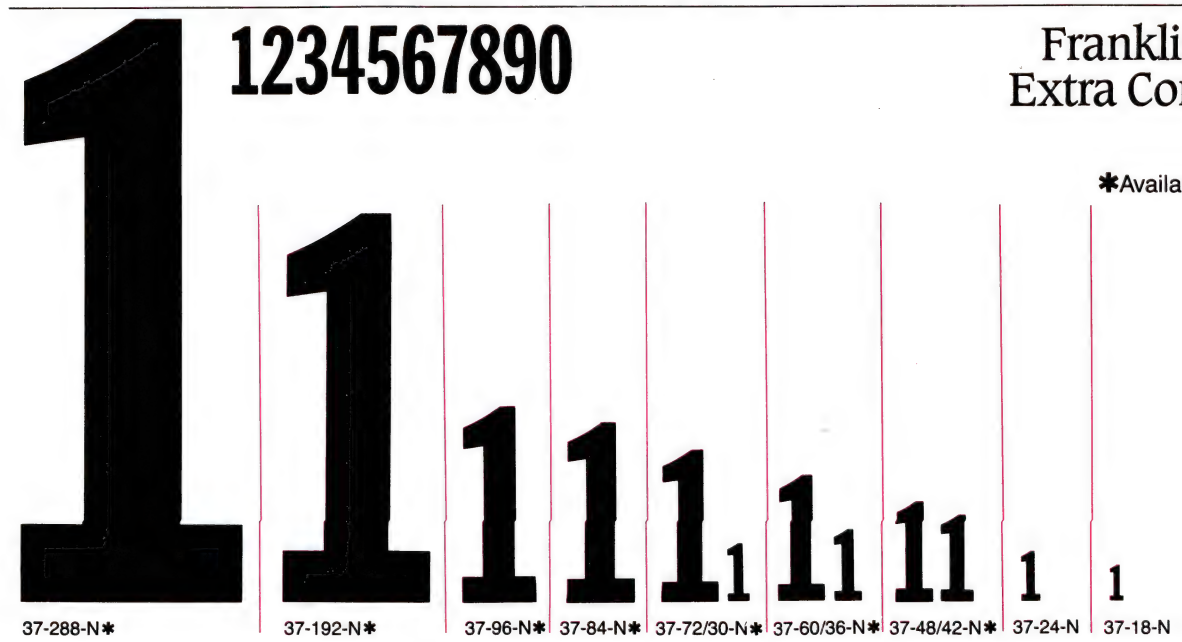


Franklin Gothic Extra Condensed

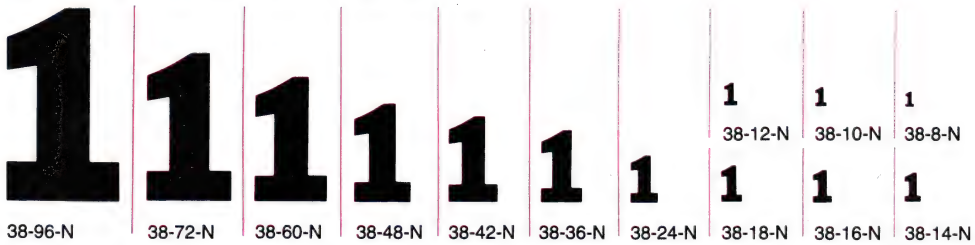
○ •

✱Available in black only.



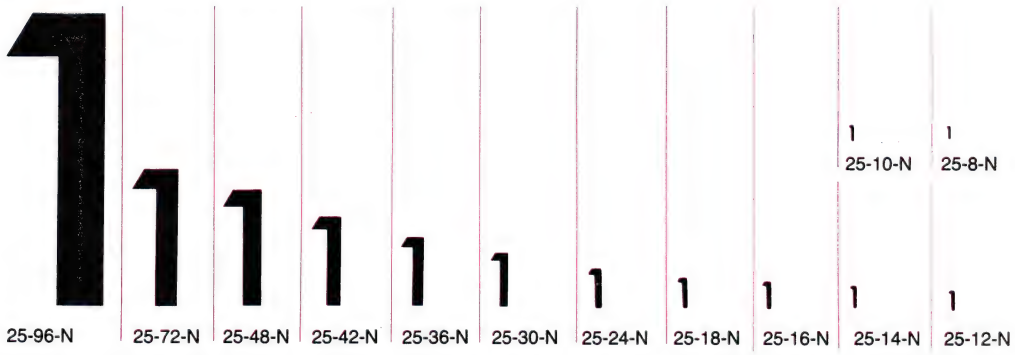
Franklin Gothic

• 1234567890



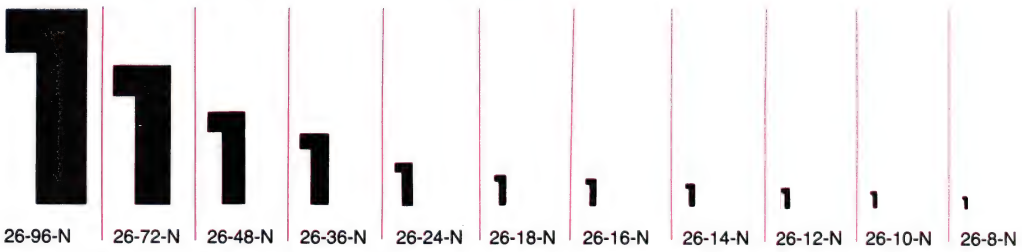
Futura Medium

• 1234567890



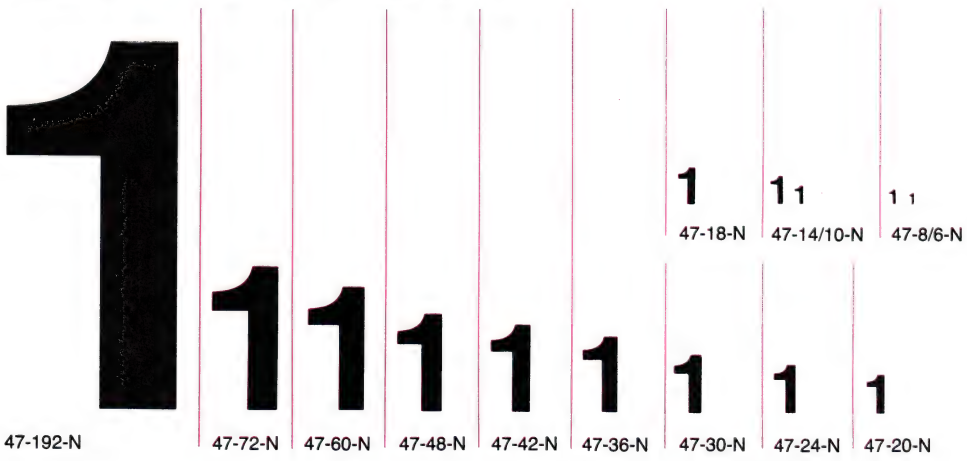
Futura Bold

• ○ 1234567890



Helvetica Medium

• ○ 1234567890



1234567890

1 1

334-42/24-N

L.C.D.

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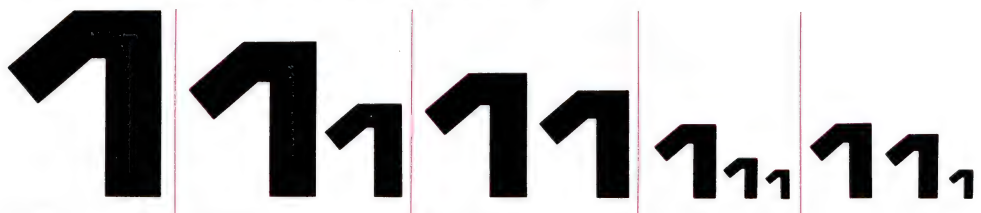
1234567890



54-72-N | 54-60/36-N | 54-48/42-N | 54-30/18/12-N | 54-28/24/14-N

Microgramma
Bold
Extended

○ ●

I II III IV V VI VII VIII IX X XI XII L C D M

3227 15.0mm/10.0mm/7.0mm/5.0mm

Roman Numerals

●

I II III IV V VI VII VIII IX X

3226 15.0mm/10.0mm/10.0mm/ 7.0mm/5.0mm

Roman Numerals

●

1234567890

65-60-N | 65-48/30-N | 65-42/36-N | 65-24/14/10-N | 65-18/12/8-N

Times Bold

●

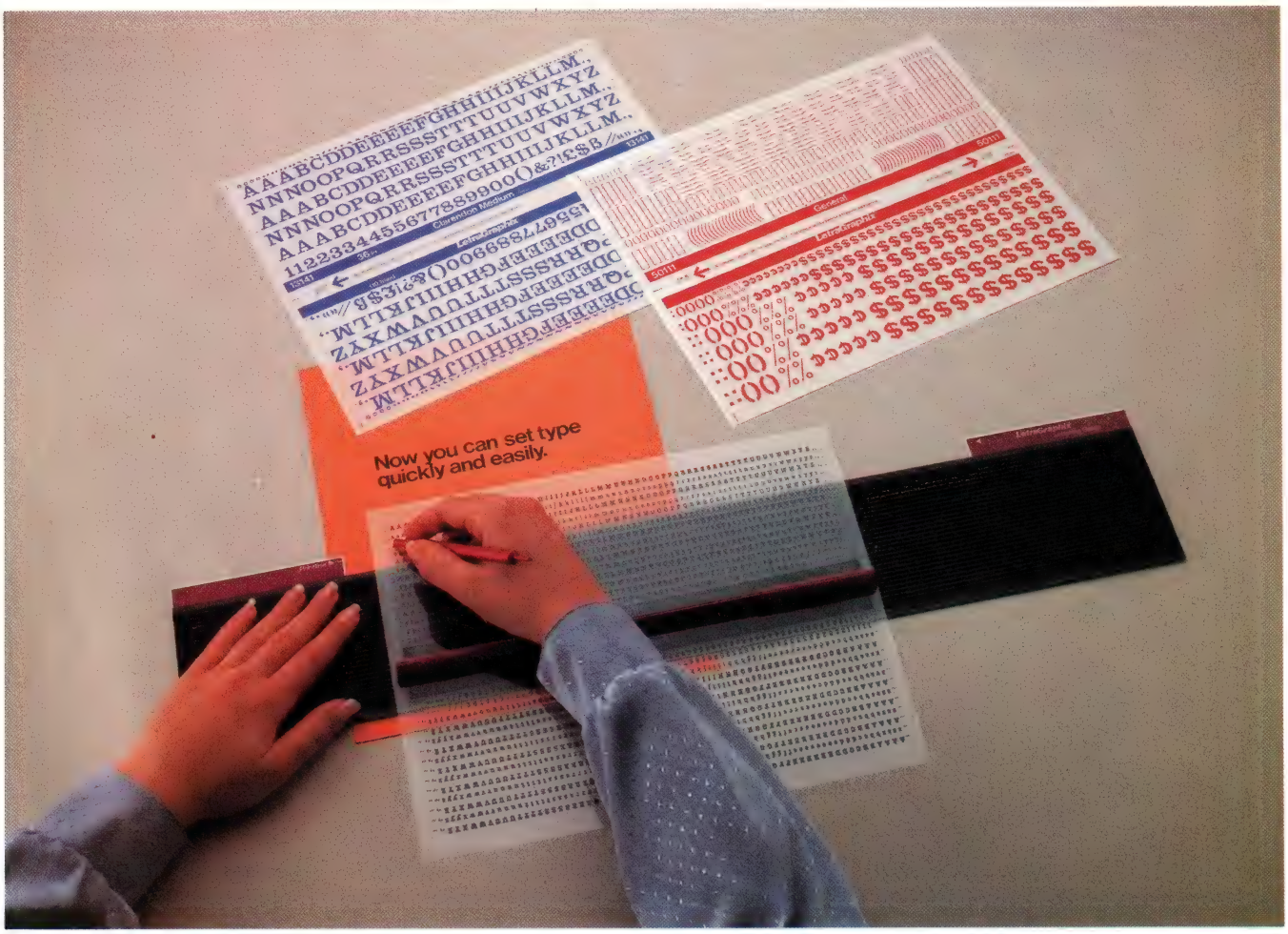
1234567890

67-72-N | 67-60/24-N | 67-48/36-N | 67-20/14/10-N | 67-16/12/8-N

Univers 65

○ ●

The LetraGraphix™ Lettering System



The LetraGraphix Lettering Guide 500 makes it easy to create clean, professional looking newsletters, presentations, announcements and more—right in your home or office.

Create professional looking, reproduction quality lettering at home or in your office with this portable, easy-to-store desk-top system. Produce colorful newsletters, flyers, report covers, presentations, announcements, anything you can imagine. Without any special training.

Use special, hole punched LetraGraphix™ Type Sheets for precise pin-registration. The LetraGraphix Lettering Guide 500 allows perfect alignment in seconds. You can apply characters directly to artwork without messy paste-up, unsightly tape lines, "stat" drying time or darkroom expense. And make corrections using common adhesive tape to lift characters.

See how easy LetraGraphix is to use. Ask your Letraset dealer for a demonstration. For more information, check the LetraGraphix box on the information card in the front of this handbook.

Ordering Information

Order from your Letraset dealer:
LetraGraphix™ Type Sheets
LetraGraphix™ Positioning Strips
LetraGraphix™ Lettering Guide 500
Replacement Type Sheet Bar
Replacement Burnisher

The LetraGraphix™ Lettering System

Type Range • Opaque

POINT SIZE	CONTENT	OPAQUE BLACK	RED	BLUE
Clarendon Medium				
14	CLN	13011		13021
20	CLN	13051		
28	CLN	13091		
36	CN	13131		13141
36	LN	13152		13162
Commercial Script				
24	CLN	15011		
36	CN	15021		
36	LN	15032		
Crillee Italic				
14	CLN	21011		
18	CLN	21021		
24	CLN	21031		
30	CLN	21041		
Flash				
18	CLN	18011		
24	CLN	18021		
30	CLN	18031		
36	CLN	18041		
FRANKFURTER Highlight				
24	CLN	17021		
30	CLN	17031		
36	CLN	17041		
Helvetica Light				
14	CLN	10011		
16	CLN	10021		
18	CLN	10031		
20	CLN	10041		
24	CLN	10051		
28	CLN	10061		
36	CN	10071		
36	LN	10082		

POINT SIZE	CONTENT	OPAQUE BLACK	RED	BLUE
Helvetica Medium				
10	CLN	11011		
14	CLN	11041		
16	CLN	11051	11061	
18	CLN	11081		
20	CLN	11111		
24	CLN	11131		
28	CLN	11161	11171	
36	CN	11191		
36	LN	11222		
42	CN	11251		
42	LN	11262		
14/18	N	11271		
24	N	11281		
Helvetica Medium Condensed				
14	CLN	12011		
18	CLN	12041		
20	CLN	12061		
24	CLN	12091		
28	CLN	12101		
42	CN	12131		
42	LN	12141		
ITC American Typewriter Bold Condensed				
14	CLN	16011		
18	CLN	16021		
24	CLN	16031		
30	CLN	16041		

POINT SIZE	CONTENT	OPAQUE BLACK	RED	BLUE
Italia Medium				
18	CLN	20011		
24	CLN	20021		
30	CLN	20031		
36	CLN	20041		
Old English				
18	CLN	14011	Gold▶14021	
24	CLN	14031	Gold▶14041	
Souvenir Medium Italic				
14	CLN	19011		
18	CLN	19021		
24	CLN	19031		
30	CLN	19041		
University Roman Bold				
18	CLN	22011		
24	CLN	22021		
30	CLN	22031		
36	CLN	22041		
General				
Symbols, Rules, Brackets				
	KS/LR	50011	50091	50101
	B/MS	50051	50111	50121
Positioning Strips—Frosted				
	51011			
Lettering-Guide 500		56149		
T-SHEET BAR		52021		
BURNISHER		52031		

KS/LR—Key Symbols/Line Rules
B/MS—Brackets/Money Symbols
CLN—Capitals, Lower Case, Numbers
POS—Positioning Strips

A 10 pt 3/32″ A 14 pt 1/8″ A 16 pt 5/32″ A 18 pt 3/16″ A 20 pt 7/32″ A 24 pt 1/4″ A 28 pt 9/32″ A 30 pt 5/16″ A 36 pt 11/32″ A 42 pt 13/32″

Letter Sizes (Approximate)

LetraLetters™ Sheets

Complete filing, labeling, small signs, name plates and other small lettering jobs quickly and professionally. Choose from a range of the most popular typefaces—with the same high quality as our Instant Lettering Sheets. Benefit from the smaller sheet format for easy storage both at home or in the office.

Ordering Information

Order from your Letraset dealer:
Standard Sheets (4¾″ × 7¼″)

Complete simple lettering jobs with easy-to-use LetraLetters.

The Range	A 1/8″	A 1/4″	A 5/16″	A 7/16″
Helvetica Medium	L 079●■▲	L 083●■▲ L 083○□△	L 087● L 088■▲ L 087○ L 088□△	L 089● L 090■
Helvetica Light	L 093●■▲		L 096● L097■▲	
Helvetica Medium Outline			L 105●▲	L 106●▲
MICROGRAMMA Bold Extended	L 108●▲		L 111● L 112▲	
Times Bold	L 120●■▲		L 122● L 123■▲	
Clarendon Bold		L 125●■▲	L 126● L 127■▲	
Flash			L 128●■▲	L 129●■▲
Old English			L 130●■▲ ★L 132●■▲	
ITC American Typewriter Bold Condensed			L 141● L 142■▲	L 139● L 140■▲
$$$¢¢	Sheet contains both 1/4″ & 7/16″ sizes L 165 Black			

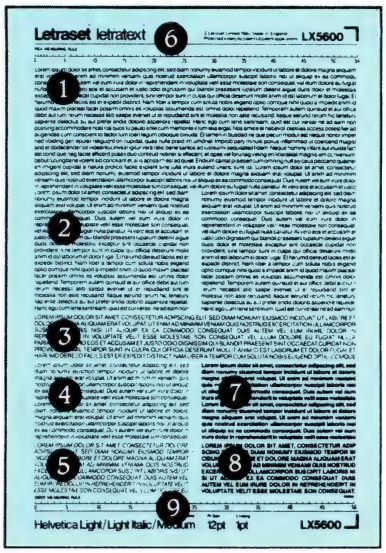
Capitals● Lower Case■ Numerals▲ White○□△ Gold★

Letratext® Sheets

Add blocks of dry transfer dummy text quickly and easily—without the high cost of typesetting. Get a clean, finished, professionally typeset look on any surface with sharp, high opacity type—on everything from a packaging dummy to an acetate overlay. Choose high quality, easy-to-transfer Helvetica, Souvenir or Times New Roman type in regular, medium or italic weight in either black or white. Use pica and Didot measuring rules on each sheet—plus specially designed text setting to make matching your layouts simple.

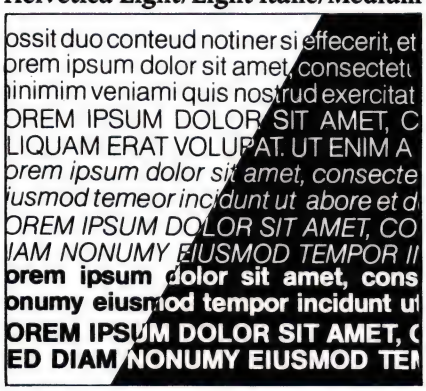
1 Regular weight, U/lc for wide measures
2 Regular weight, U/lc for short measures
3 Regular weight, Caps for headings
4 Regular italic weight, U/lc for captions
5 Regular italic weight, Caps for headings
6 Pica measuring rule
7 Medium weight, U/lc for headings
8 Medium weight, Caps for headings
9 Didot measuring rule

Ordering Information
Order from your Letraset dealer:
Standard Sheets (10″ × 15″)

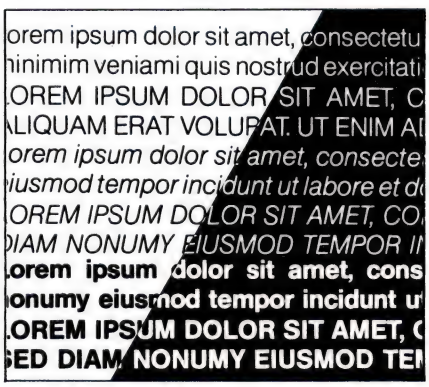


Burnish down blocks of dummy text quickly, easily and inexpensively.

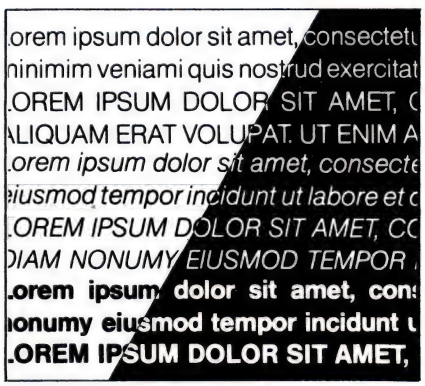
Helvetica Light/Light Italic/Medium



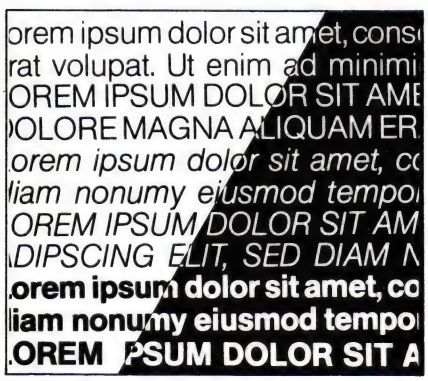
LX5000 10pt 0 leading



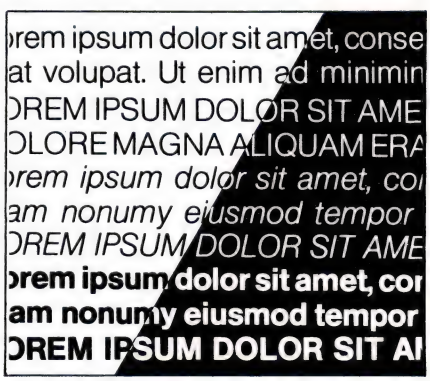
LX5100 10pt 1pt leading



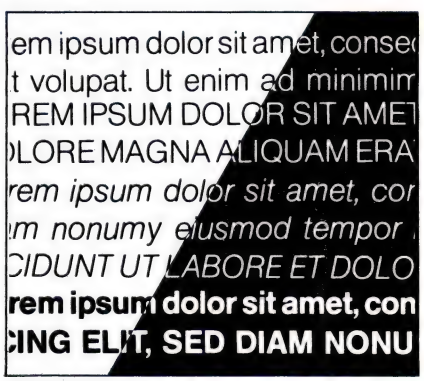
LX5200 10pt 2pt leading



LX5500 12pt 0 leading



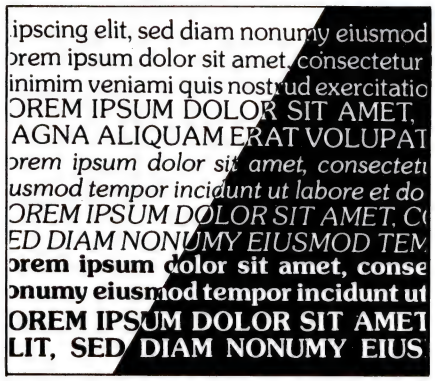
LX5600 12pt 1pt leading



LX5700 12pt 2pt leading

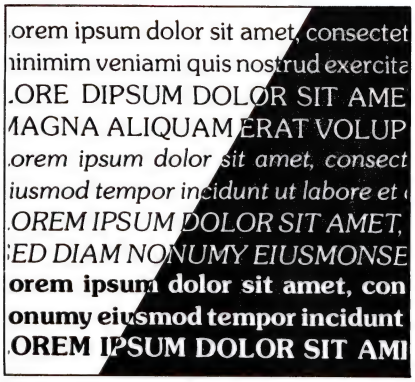
Letratext® Sheets

Souvenir Light/Light Italic/Demi Bold



LX6000 10pt 0 leading

LX6100 10pt 1pt leading



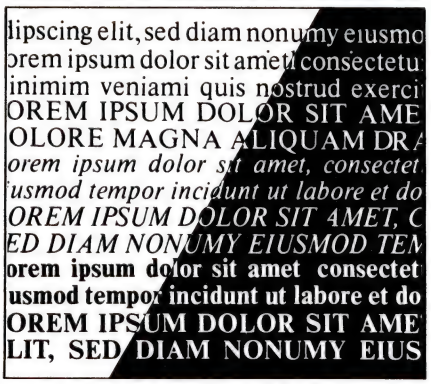
LX6200 10pt 2pt leading

LX6500 12pt 0 leading

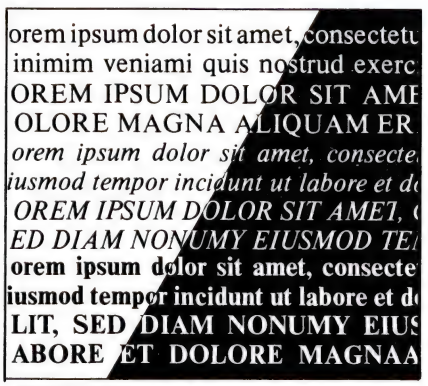
LX6600 12pt 1pt leading

LX6700 12pt 2pt leading

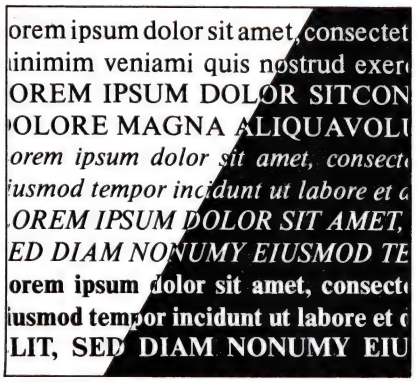
Times New Roman/Italic/Demi Bold



LX7000 10pt 0 leading



LX7100 10pt 1pt leading



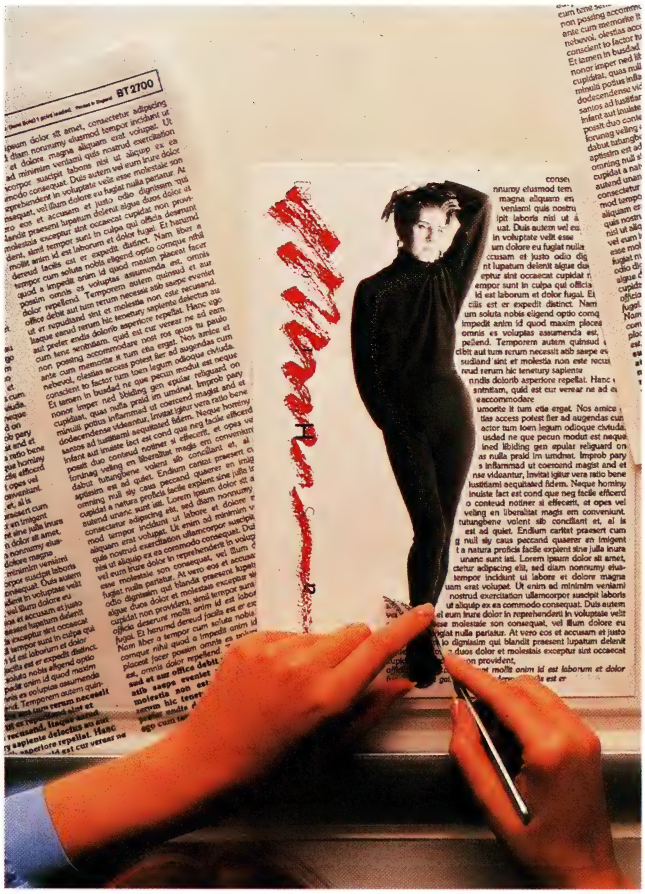
LX7200 10pt 2pt leading

LX7500 12pt 0 leading

LX7600 12pt 1pt leading

LX7700 12 pt. 2 pt. leading

Body Type Sheets



Simulate body copy in a range of styles, weights, leadings and sizes.

Use this clear, matt finish, glare-resistant, self-adhesive film to quickly simulate large areas of body type in a range of typestyles, weights, leadings and point sizes. It is easy to handle, cut, trim and reposition—and gives a permanent bond after burnishing. Properly applied, it will not shrink or discolor—even in diazo/dyeline processes.

Ordering Information

Order from your Letraset dealer:
Standard Sheets (10″ × 15″)

Univers Light/Light Italic/Medium

BT700 8pt 1pt leading

BT800 9pt 2pt leading

Times New Roman

BT100 8pt 1pt leading

BT200 9pt 2pt leading

Souvenir Light/Light Italic/Demi Bold

BT2000 8pt 0pt leading

BT2100 8pt 1pt leading

BT2200 10pt 0pt leading

BT2300 10pt 1pt leading

Helvetica Light/Light Italic/Medium

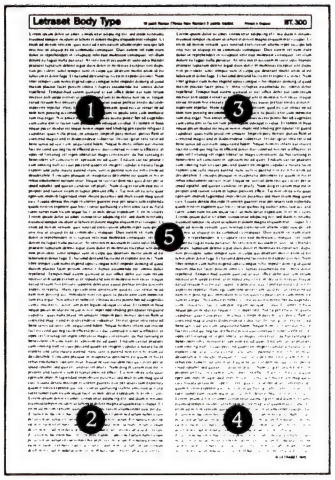
BT2800 8pt 0pt leading

BT2900 8pt 1pt leading

BT3000 10pt 0pt leading

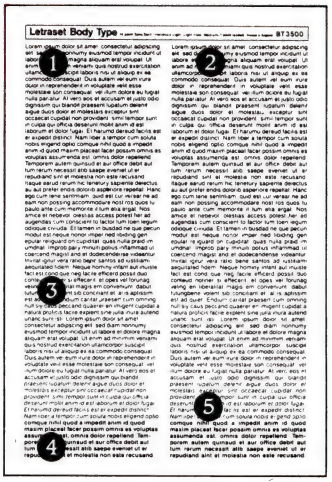
BT3100 10pt 1pt leading

Body Type Sheets



1 Light weight, U/lc
2 Light italic weight, U/lc
3 Medium weight, U/lc
4 Medium italic weights, U/lc
5 Justified paragraph settings
Order any of the typefaces on this page in sheet format for even more typographic options.

1 Flush left ragged right setting
2 Flush left and right setting
3 Regular weight for column settings
4 Medium weight for subheads and emphasis
5 Italic for captions and emphasis



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BT900 10pt 2pt leading

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BT1000 9pt 1pt leading

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BT1100 10pt 1pt leading

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BT300 10pt 2pt leading

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BT2500 12pt 1pt leading

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BT2600 14pt 0pt leading

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BT3200 12pt 0pt leading

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BT3300 12pt 1pt leading

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BT3400 14pt 0pt leading

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BT3500 14pt 1pt leading

Foreign Language Sheets

Special order complete Arabic, Cyrillic, Greek or Hebrew alphanumeric lettering sheets in a range of point sizes—and eliminate searching for a typesetter. Choose from 25 typefaces in 92 references.

Cyrillic Range

Helvetica Medium

абвгдежзийклмнопрсту
АБВГДЕЖЗИЙКЛМНО

72 pt. (3611)
72 pt. (3612)
42 pt. (3613)
36 pt. (3614)
24 pt. (3616)
16 pt. (3618)

Microgramma Medium Extended

АБВГДЕЖЗИЙКЛ
ФХЦЧШЩЪЬЫЭЮ

24 pt. (1184)
18 pt. (1185)

Microgramma Bold Extended

АБВГДЕЖЗИЙК
ФХЦЧШЩЪЬЫЭ

24 pt. (1179)
18 pt. (1180)

Times New Roman

абвгдежзийклмнопрстуфх
АБВГДЕЖЗИЙКЛМНОП

60 pt. (3619)
60 pt. (3620)
42 pt. (3621)
36 pt. (3622)
24 pt. (3623)

Times Bold

абвгдежзийклмнопрстуфх
АБВГДЕЖЗИЙКЛМНО

60 pt. (3625)
60 pt. (3626)
42 pt. (3627)
36 pt. (3628)
24 pt. (3629)
18 pt. (3630)

Greek Range

Compacta

αβγδεζηθικλμνξοπρσςτυφχψω
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ

36 pt. (HLN835)
36 pt. (HLN1239)

Eurostyle Bold Extended

αβγδεζηθικλμνξοπ
ΑΒΓΔΕΖΗΘΙΚΛΜ

48 pt. (HLN829)
48 pt. (HLN1213)
24 pt. (HLN831)
24 pt. (HLN1215)

Helvetica Light

αβγδεζηθικλμνξοπρσςτυφχψ
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥ

60 pt. (HLN1216)
60 pt. (HLN1217)
48 pt. (HLN1218)
48 pt. (HLN1219)
36 pt. (HLN1221)
24 pt. (HLN1223)

Helvetica Medium

αβγδεζηθικλμνξοπρσςτυ
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣ

60 pt. (HLN1224)
60 pt. (HLN1225)
48 pt. (HLN1226)
48 pt. (HLN1227)
36 pt. (HLN1229)
24 pt. (HLN1231)

Times Bold

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡ
ΣΤΥΦΧΨΩ

36 pt. (HLN527)
24 pt. (HLN528)

Arabic Range

Ahmed

ا ا ا ا ث ج خ ذ ز ش ض ظ غ

20.0 mm (3298) -2
14.0 mm (3299)
8.0 mm (3300)
(4322)

Al Harf Al Jadid 1

ا ا ب ت ث ج خ ذ ز ش ض

20.0 mm (3310) -2
14.0 mm (3311)
8.0 mm (3312)
(4323)
5.0 mm (3317)

Al Harf Al Jadid 2

ا ا ب ت ث ج خ ذ ز ش ض

20.0 mm (3313) -2
14.0 mm (3314)
8.0 mm (3315)

Al Harf Al Jadid Inline

ض ا ا ب ت ث ج خ ذ

14.0 mm (4315)
8.0 mm (4316)

Central

ا ب ث ج خ ذ ز ش ض ظ

20.0 mm (3304) -2
14.0 mm (3305)
8.0 mm (3306)

Huda

ا ب ج ذ ز ش ض ظ غ ف ق ك

20.0 mm (3301) -2
14.0 mm (3302)
8.0 mm (3303)

Nasim Medium

ا ب ث ج خ ذ ز ش ض

20.0 mm (3292) -2
14.0 mm (3293)
8.0 mm (3294)

Nasim Bold

ا ب ث ج خ ذ ز ش ض ظ غ

20.0 mm (3289) -2
14.0 mm (3290)
8.0 mm (3291)

Nasim Outline

ا ب ث ج خ ذ ز ش ض ظ غ

20.0 mm (3295) -2
14.0 mm (3296)
8.0 mm (3297)

Naskh

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17.0 mm (1255)
15.0 mm (1256)
12.0 mm (1257)
9.0 mm (1258)
(4325)

Thuluth

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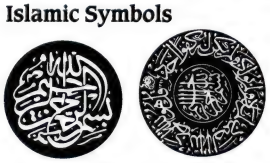
15.0 mm (1251)
13.0 mm (1252)
11.0 mm (1253)
9.0 mm (1254)
(4324)

Islamic Symbols



44.0 mm diameter
30.0 mm diameter
28.0 mm diameter
12.0 mm diameter
(3316) set

Hebrew Range

K (Polly)

אבגדהוזחטיכלמנס

6.0 mm (S1782)

G-Microgramma

אבגדהוזחטיכלמנ

24 pt. (S3742)
16 pt. (S3745)
12 pt. (S3746)

S'tam

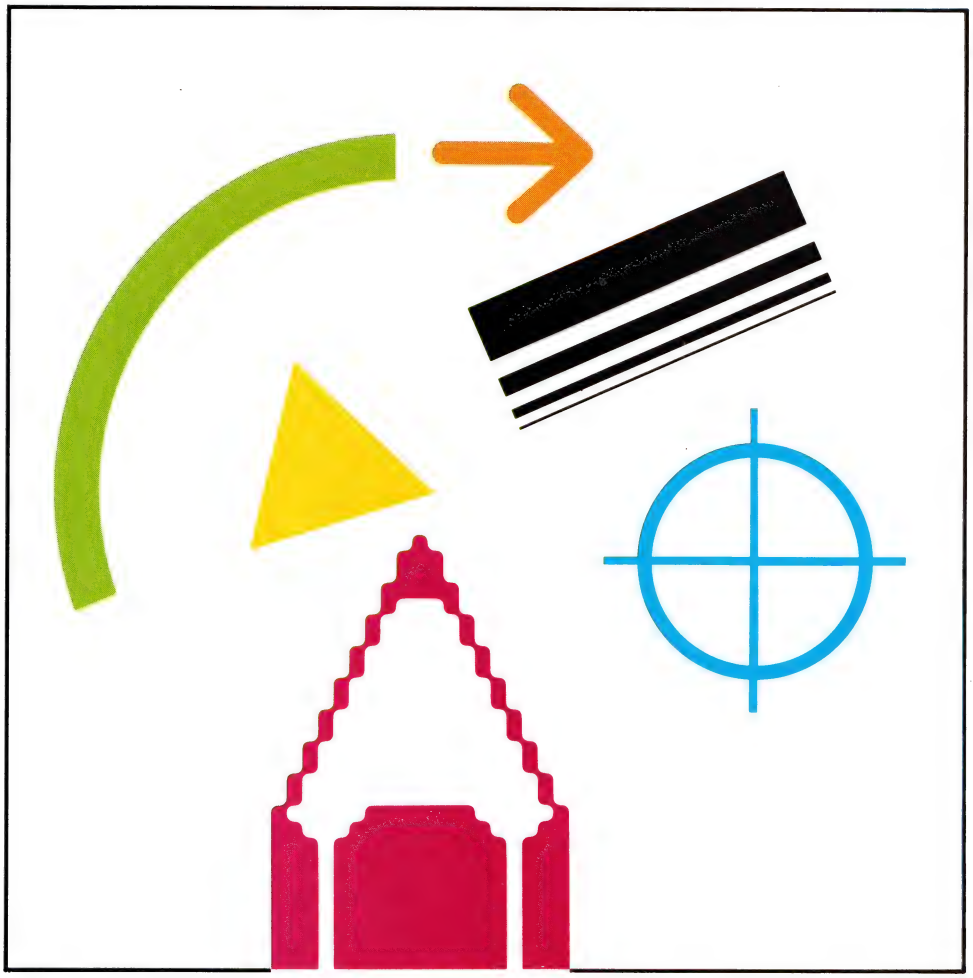
אבגדהוזחטיכלמנס

26.0 mm (IL418)
10.0 mm (HEB519)
9.0 mm (HEB520)

Ordering Information

Order from your Letraset dealer:
Standard Sheets (10″ × 15″)
Allow approximately 10 days for delivery of small quantities, three weeks for large quantities of 10 sheets or more.

Rules, Borders and Symbols



212	Rules and Corner Sheets
216	Decorative Border and Corner Sheets
218	Symbol Sheets
232	Architectural Sheets

Rules, Borders and Symbols

These graphic shortcuts let you save time without sacrificing quality. Add style while saving money. And eliminate tedious drawing tasks.

Add character to your designs with decorative corners and borders. Use special purpose symbols to quickly deliver consistency on everything from demographic charts to chemical equations to detailed architectural designs. Achieve sharp, consistent, repeatable results. And the high quality, ease of use, clean lines and sharp reproduction only Letraset Instant Lettering® can offer. Time after time. For only pennies per transfer.

For more ideas on how to use Letraset Rules, Borders and Symbols, turn to the *Designing Ideas* section of this handbook.

Ordering information

Standard sheet size: 10″ × 15″
Architectural symbol sheets: 7¼″ × 9½″
● Available in black
○ Available in white
☐ Available in color
"CCF" denotes Clear Carrier Film

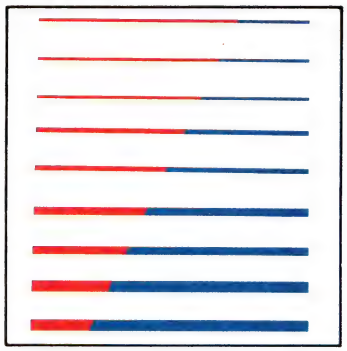
Sheets shown on a blue background are dry transfer sheets, used exactly like Standard Instant Lettering.

Point sizes or line weights shown below sheets are useful in matching corners to their corresponding rules.

Make creative signs, labels and other graphic designs with sharpness and consistency.

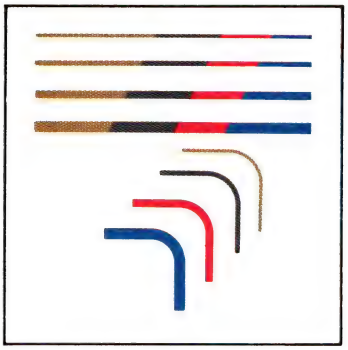
Color Rules, Borders and Symbols

Line Rules



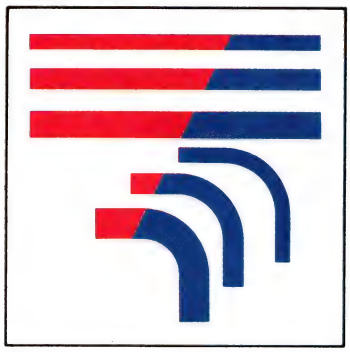
2826

Line Rules



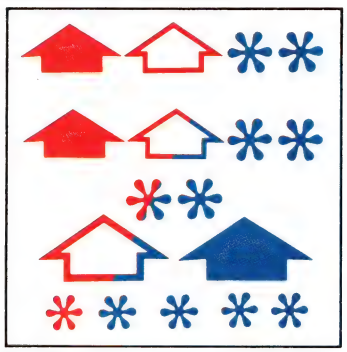
83-106

Line Rules



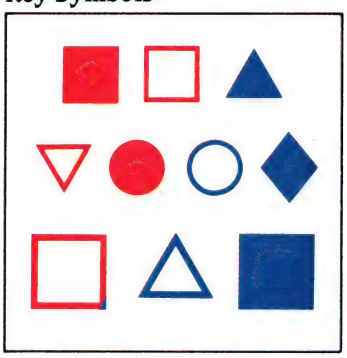
83-110

Arrows & Asterisks



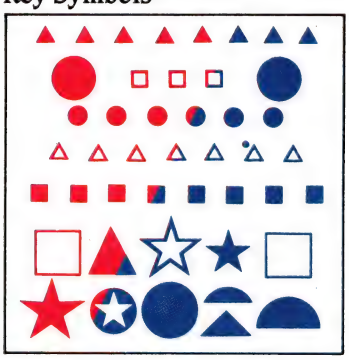
83-102

Key Symbols



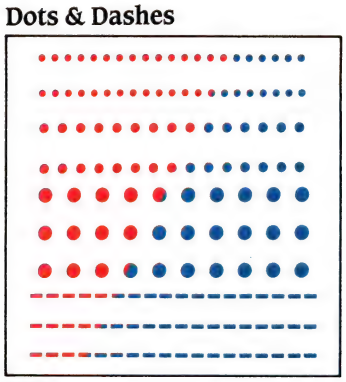
2453

Key Symbols



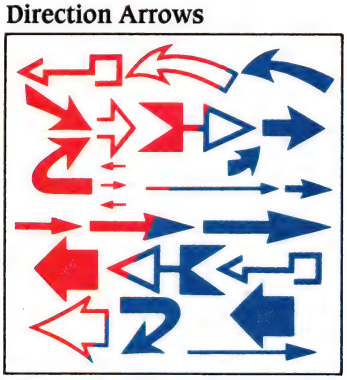
553

Dots & Dashes



83-104

Direction Arrows

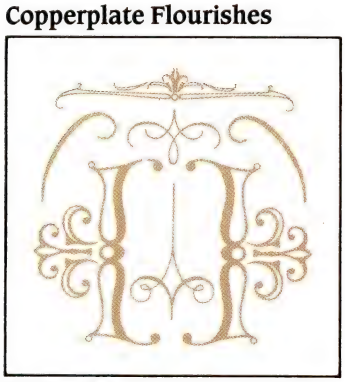


2450

Copperplate Flourishes

3231 Gold Only

Copperplate Flourishes



2917 Gold Only

Decorative Initials

4066 Gold Only

Decorative Initials

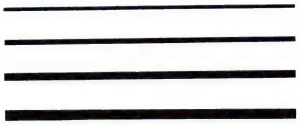
4065 Gold Only

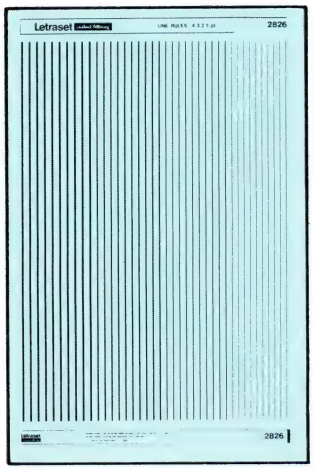
Typographic Rules, Borders and Corners

The rules and borders shown on this page are designed to be interchangeable. The rules and corners shown at the top of each sheet are actual size.

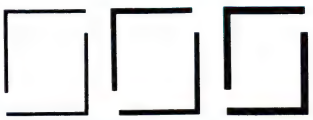
- ● Available in black
- ○ Available in white
- □ Available in color

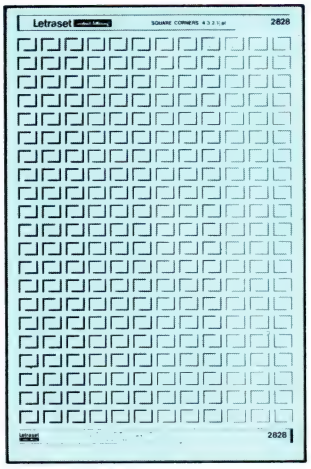
"CCF" denotes Clear Carrier Film



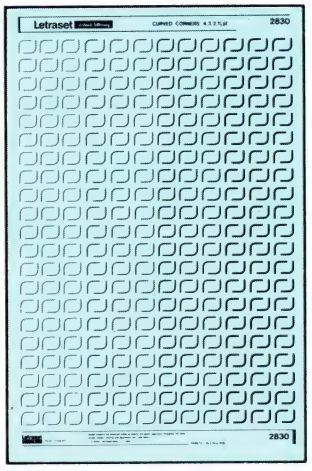


2826 1 1/2, 2, 3, 4pt ● ○ □

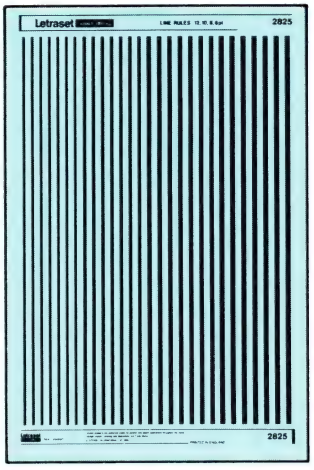




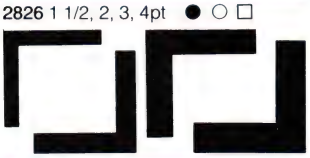
2828 1 1/2, 2, 3, 4pt ●

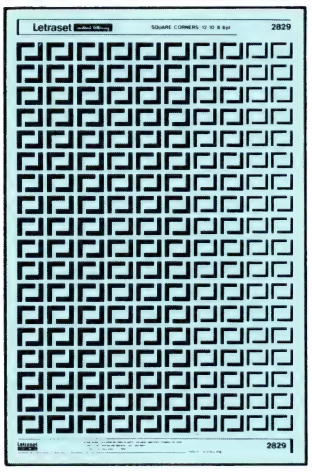


2830 1 1/2, 2, 3, 4pt ●

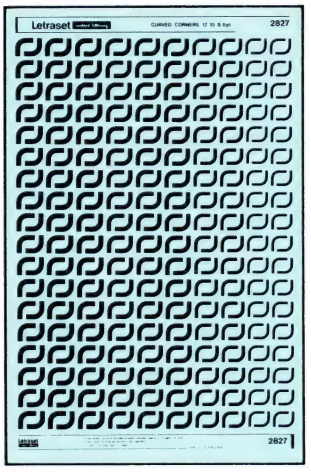


2825 6, 8, 10, 12pt ● ○

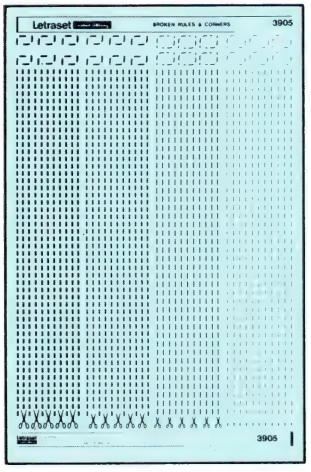




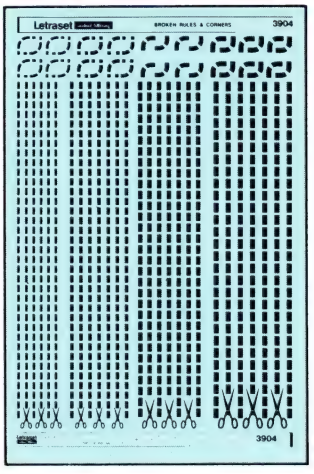
2829 6, 8, 10, 12pt ●



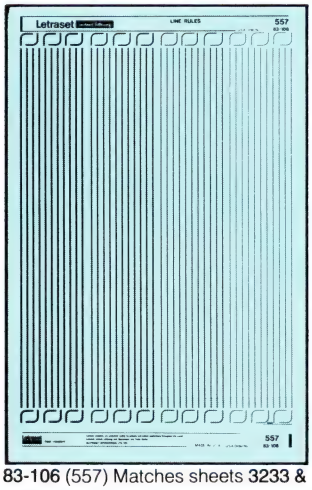
2827 6, 8, 10, 12pt ●



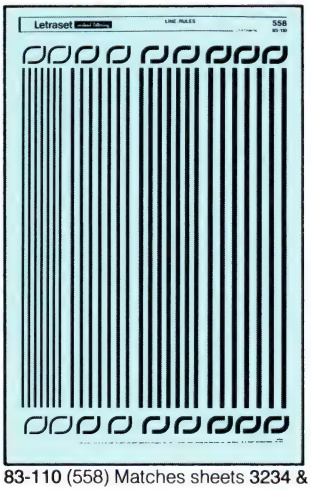
3905 ● ○



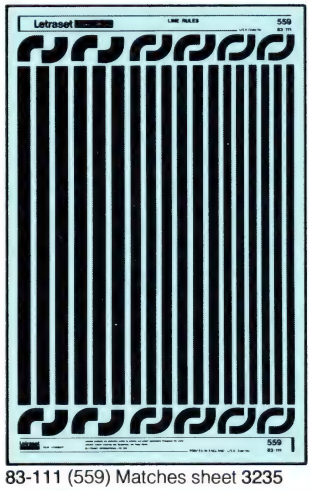
3904 ● ○



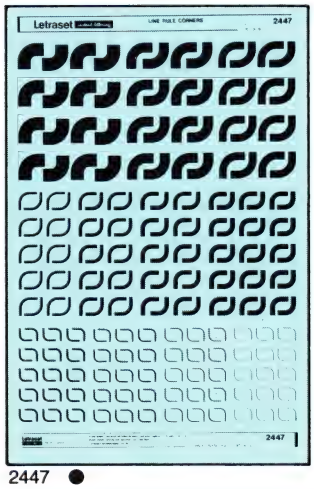
83-106 (557) Matches sheets **3233** & **3234** ● ○ □



83-110 (558) Matches sheets **3234** & **3235** ● ○ □



83-111 (559) Matches sheet **3235** ● ○



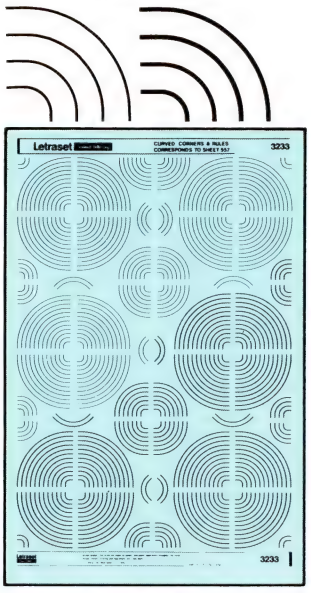
2447 ●

Typographic Rules, Corners, Borders and Line Rules

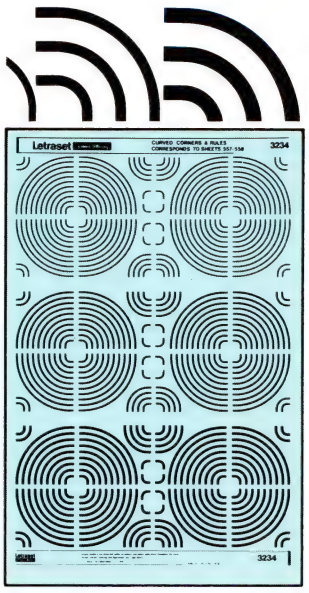
The line rules at the top of each sheet are shown actual size.

- ● Available in black
- ○ Available in white
- □ Available in color

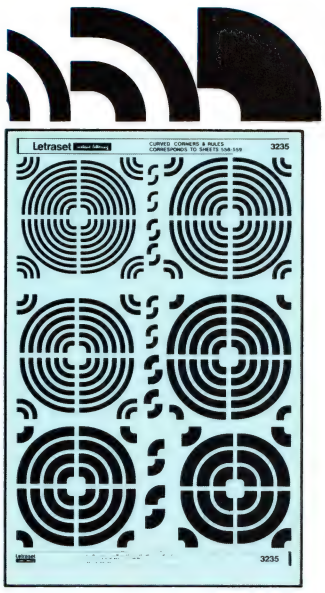
"CCF" denotes Clear Carrier Film



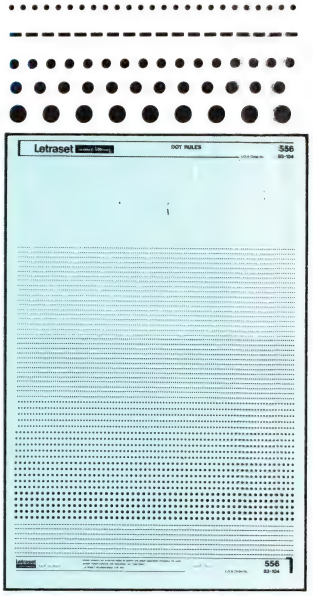
3233 Matches sheet **83-106** ●



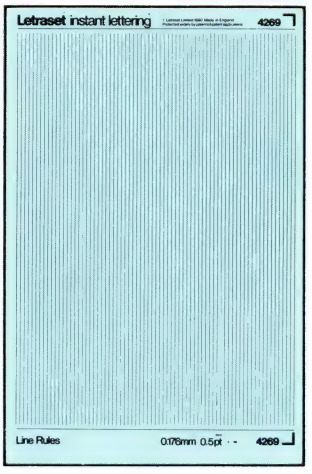
3234 Matches sheets **83-106 & 83-110** ●



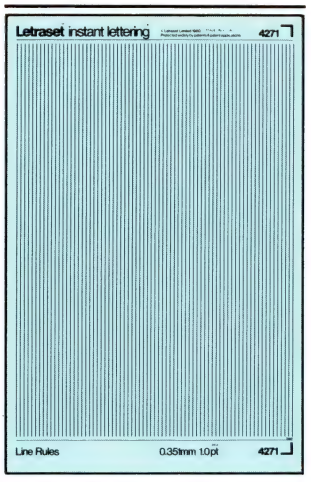
3235 Matches sheets **83-110 & 83-111** ●



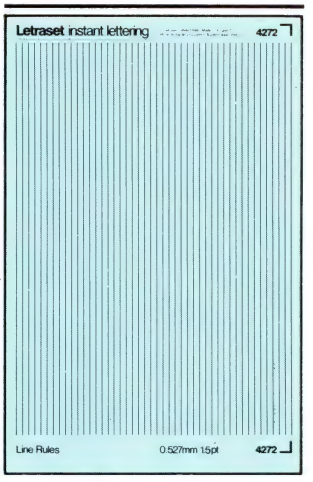
83-104 (556) ● ○ □



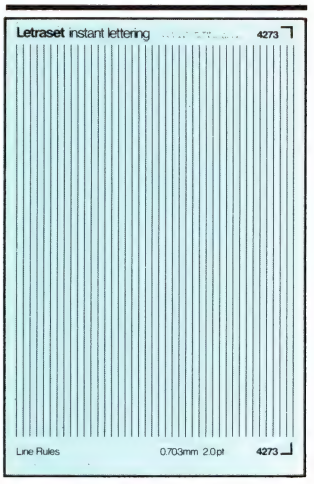
4269 0.5pt ●



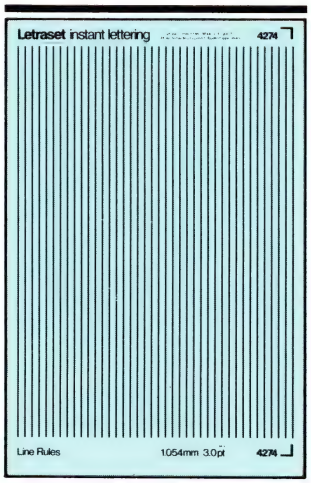
4271 1pt ●



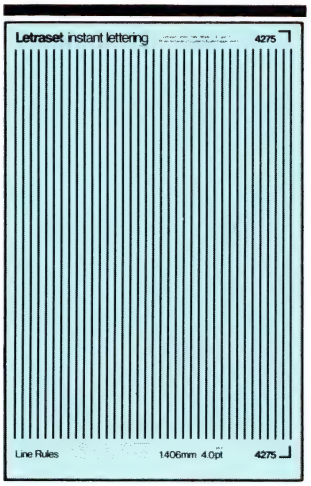
4272 1.5pt ●



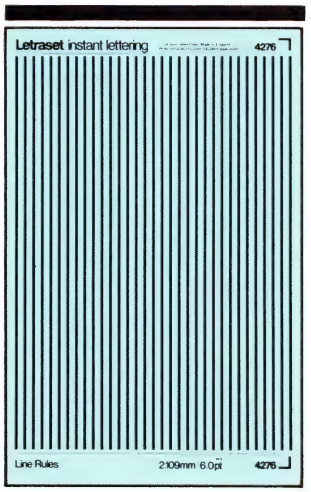
4273 2pt ●



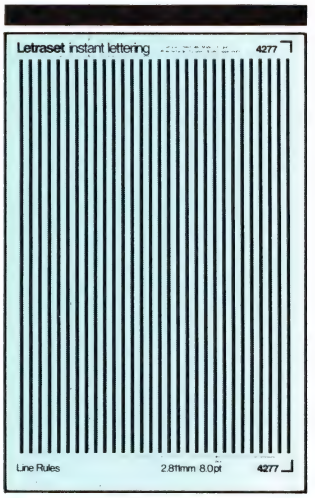
4274 3pt ●



4275 4pt ●



4276 6pt ●

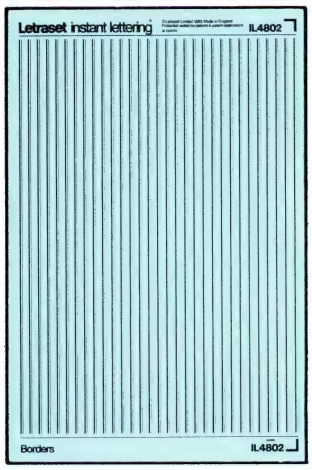


4277 8pt ●

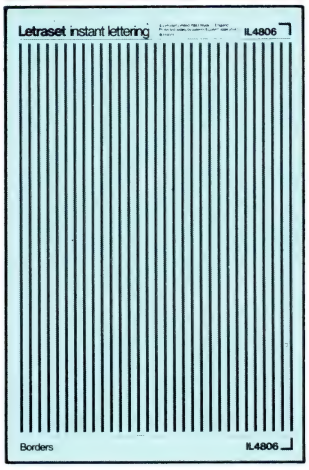
Lines Rules, Corners and Curved Corners

The line rules, curved corners and symbols at the top of each sheet are shown actual size.
- ● Available in black
- ○ Available in white

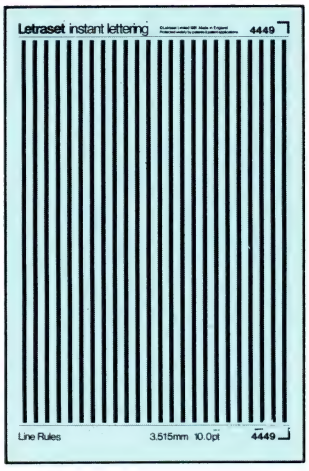
"CCF" denotes Clear Carrier Film



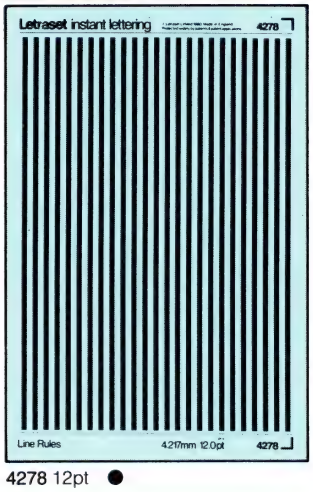
4802 ●



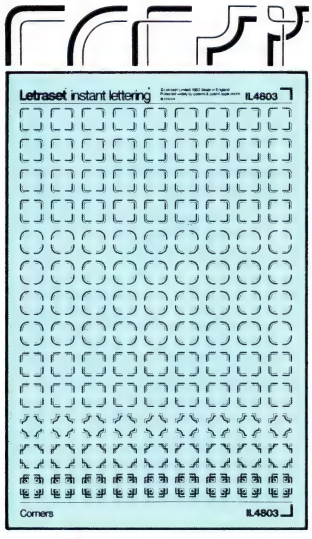
4806 ●



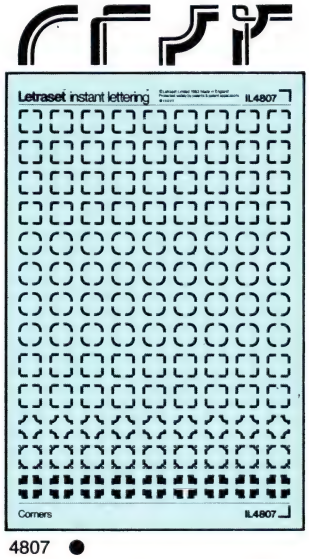
4449 10pt ●



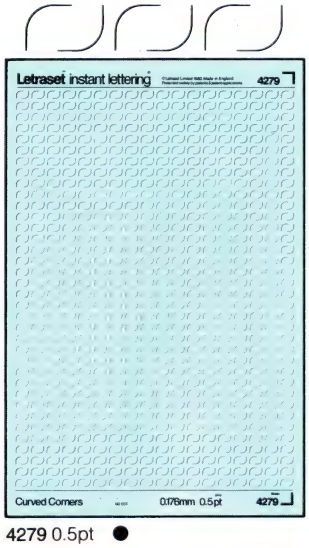
4278 12pt ●



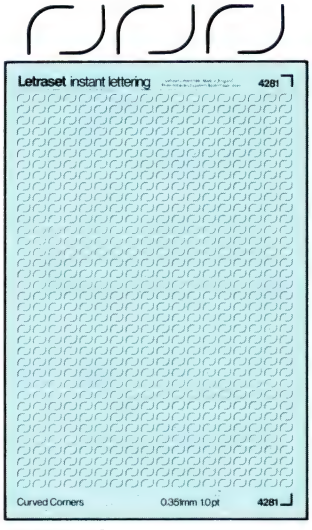
4803 ●



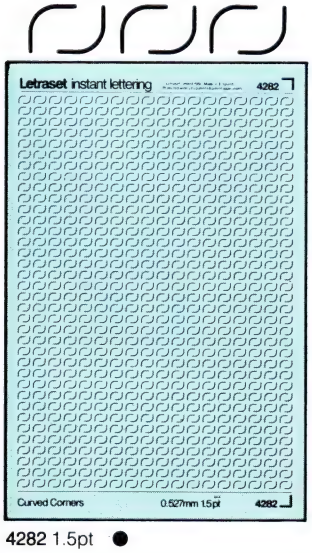
4807 ●



4279 0.5pt ●



4281 1pt ●



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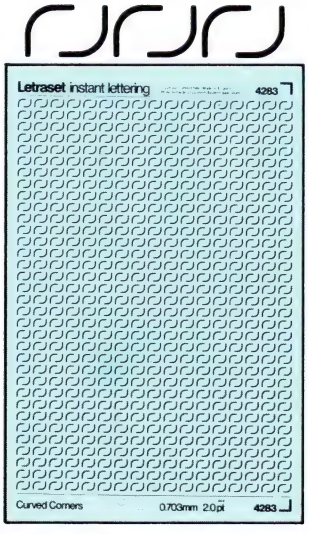
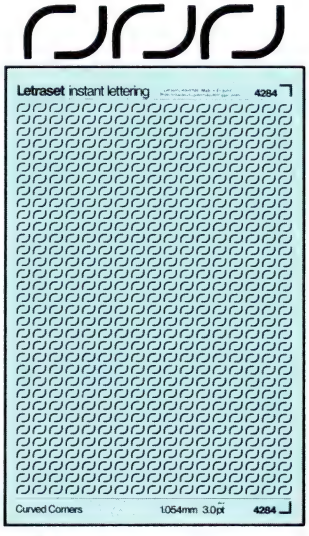
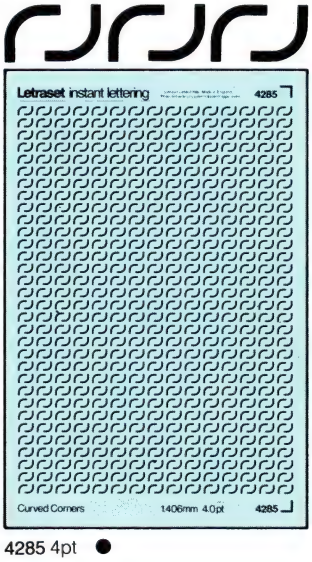


4283 2pt ●



4284 3pt ●

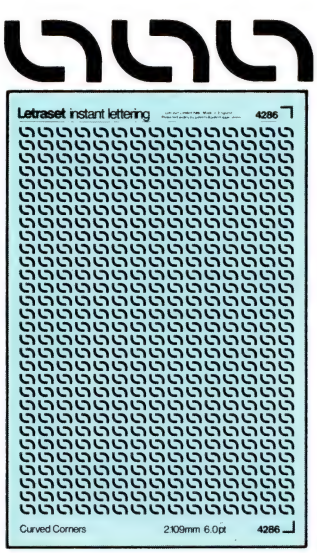


4285 4pt ●

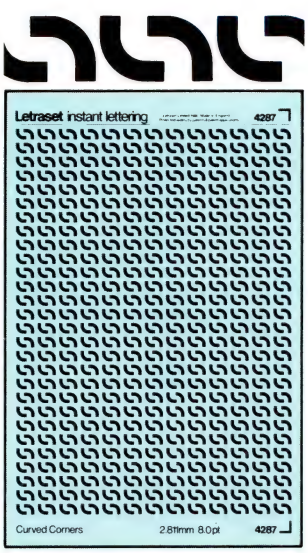
Broken Rules, Decorative Corners, Curved Corners and Borders

The rules, corners and borders above the sheets are shown actual size.
- ● Available in black
- ○ Available in white

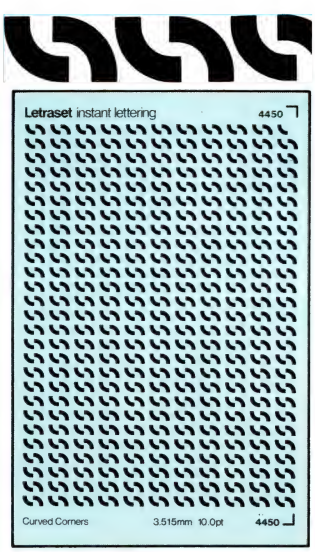
"CCF" denotes Clear Carrier Film



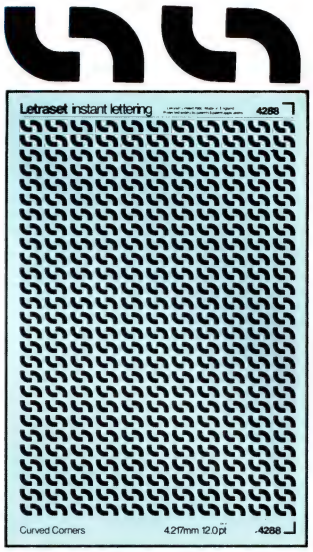
4286 6pt ●



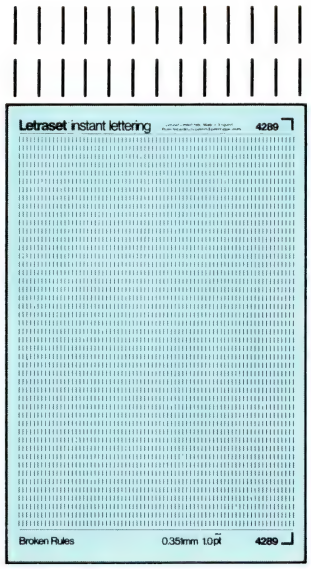
4287 8pt ●



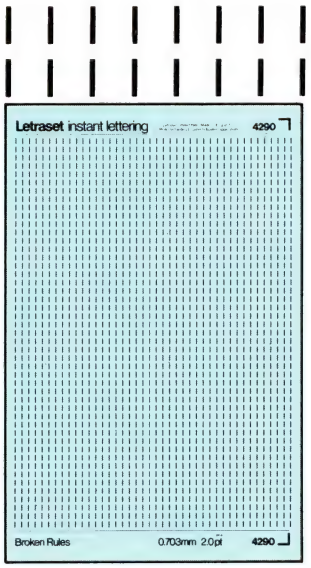
4450 10pt ●



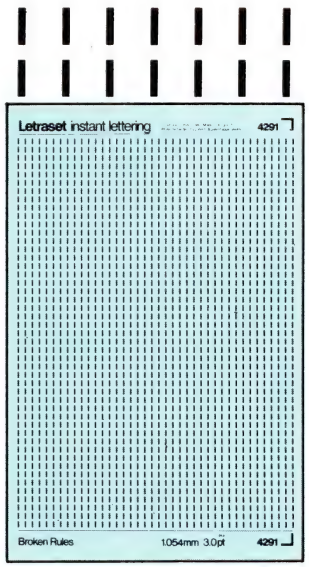
4288 12pt ●



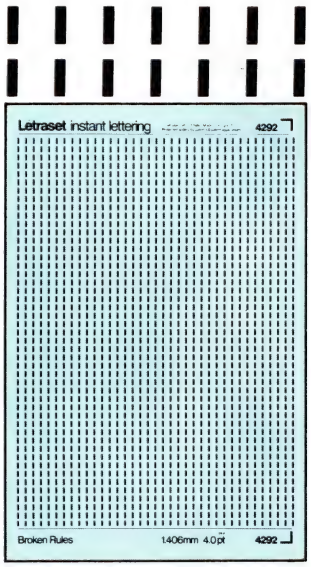
4289 1pt ●



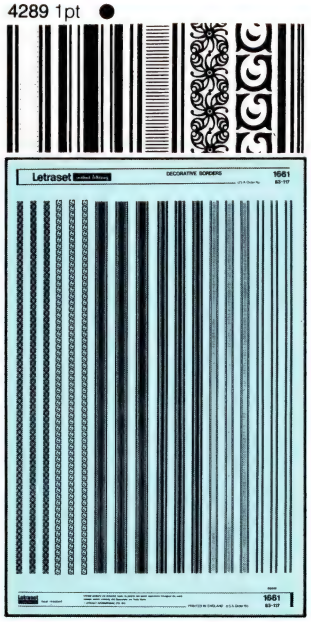
4290 2pt ●



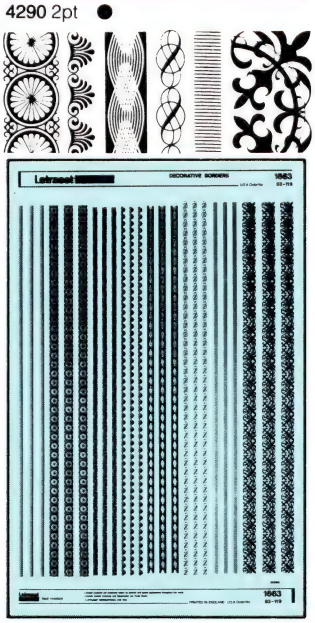
4291 3pt ●



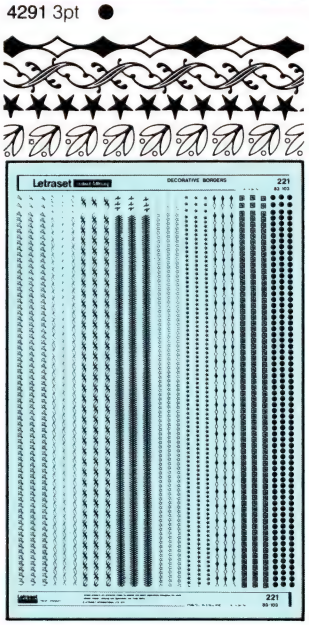
4292 4pt ●



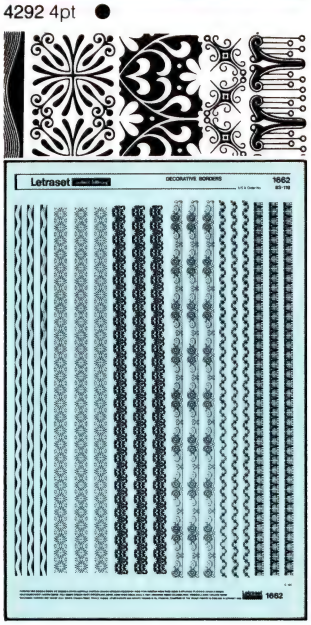
83-117 (1661) CCF ●



83-119 (1663) CCF ●



83-103 (221) CCF ●

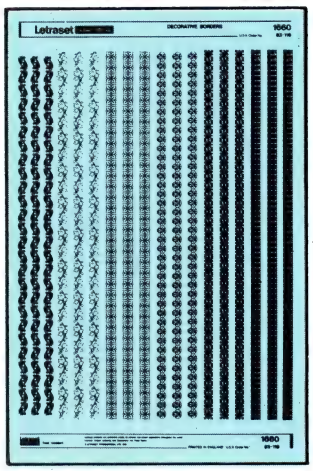


83-118 (1662) CCF ●

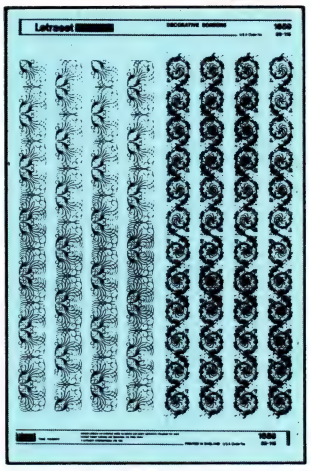
Decorative Corners and Borders

Decorative corners and borders above each sheet are shown actual size.
- ● Available in black
- ○ Available in white

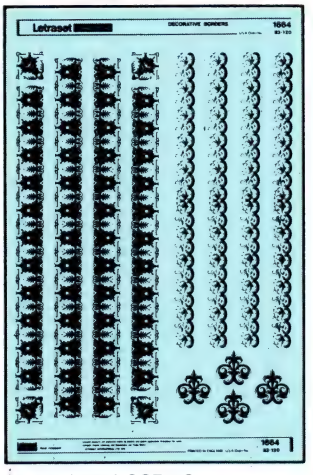
"CCF" denotes Clear Carrier Film



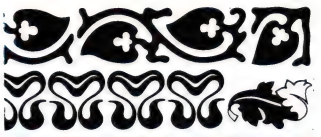
83-116 (1660) CCF ●

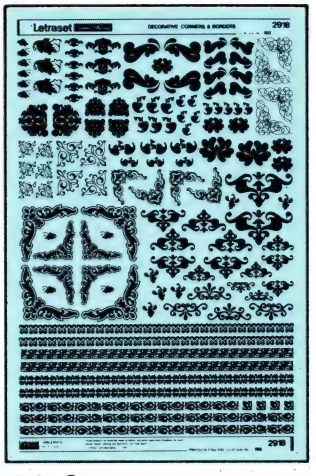


83-115 (1659) CCF ●

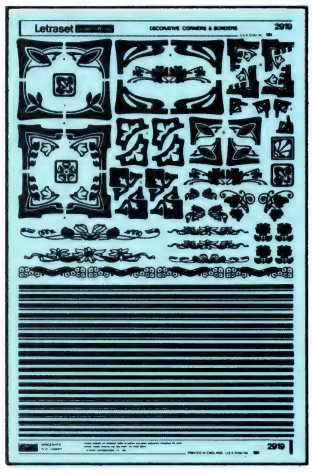


83-120 (1664) CCF ●

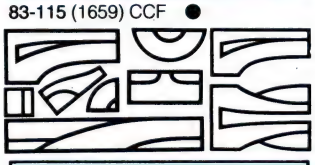


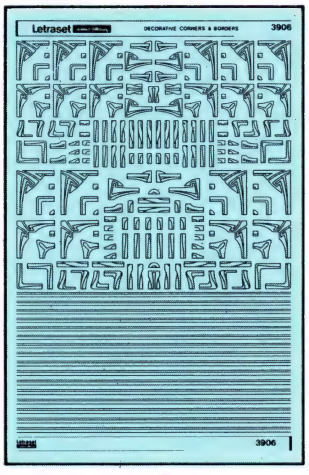


2918 ●

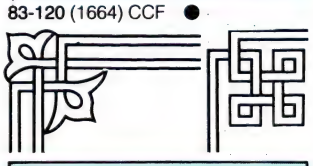


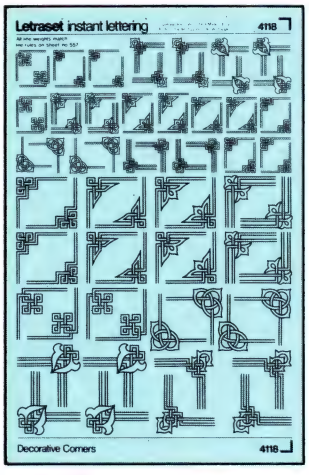
2919 ●



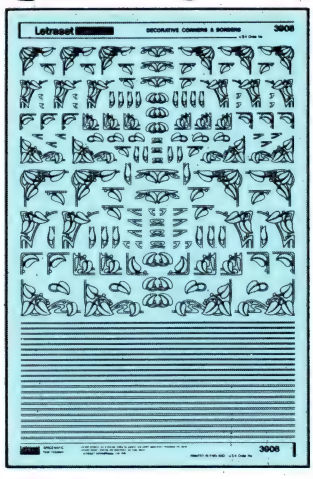


3906 ●

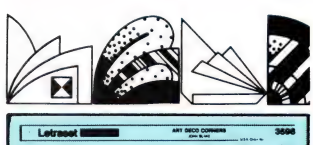


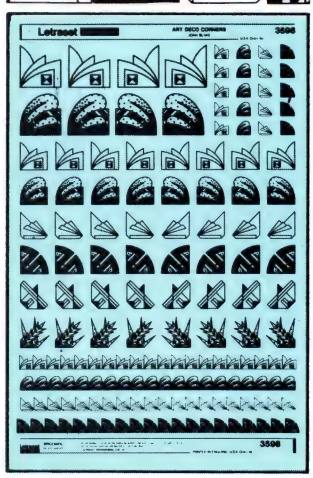


4118 ●

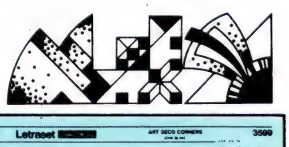


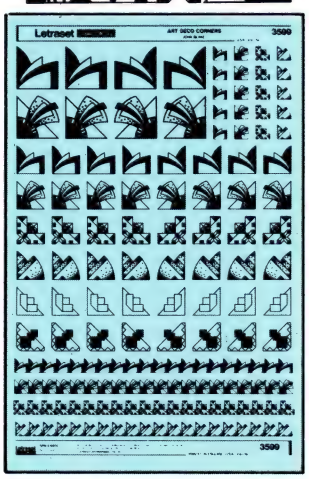
3908 ●



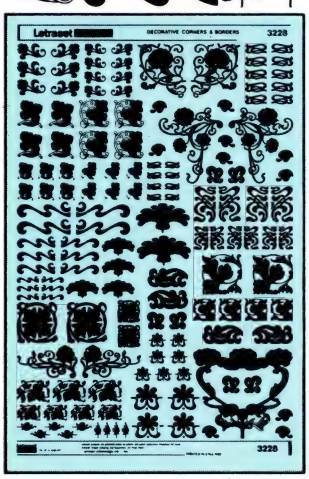


3598 ●

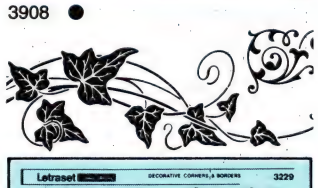


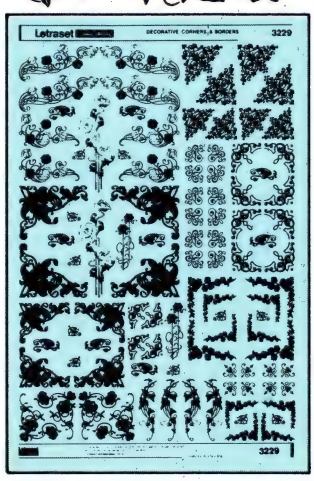


3599 ●



3228 ●



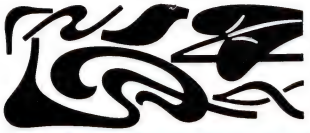


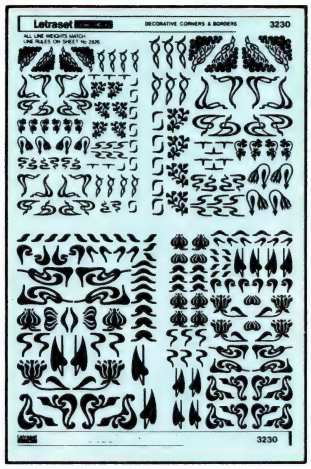
3229 ●

Decorative Corners and Borders

Decorative corners and borders above each sheet are shown actual size.
- ● Available in black
- ○ Available in white
- □ Available in color

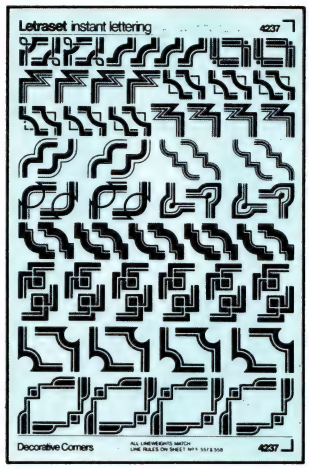
"CCF" denotes Clear Carrier Film



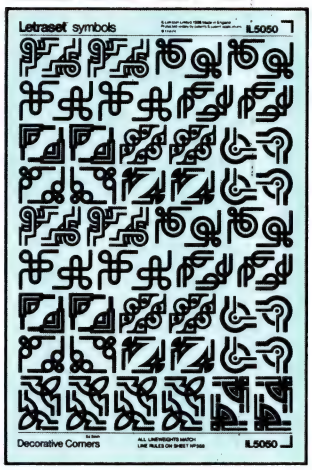


3230 ●

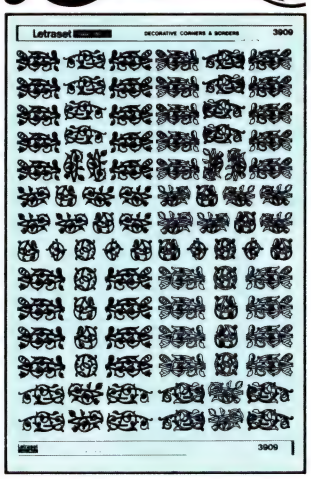
3907 ●



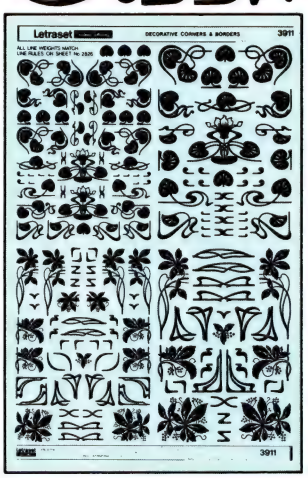
4237 ●



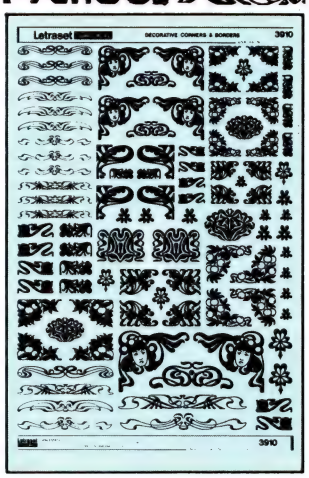
5050 ●



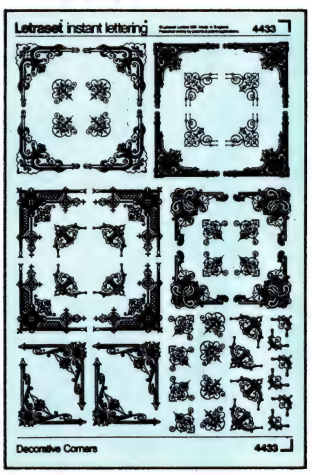
3909 ●



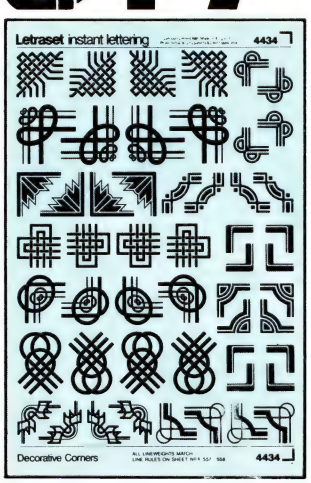
3911 ●



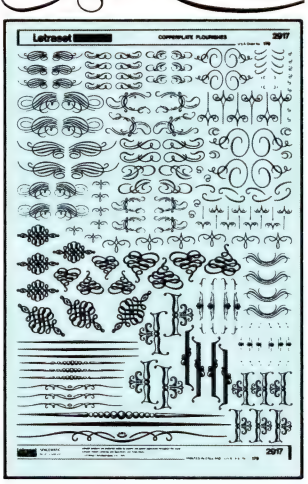
3910 ●



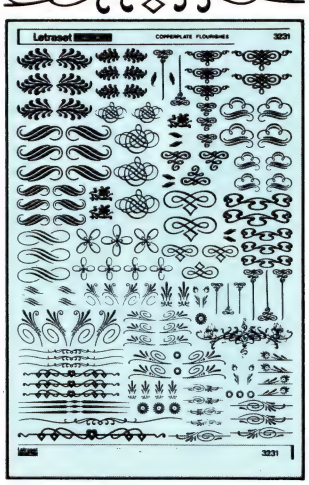
4433 ●



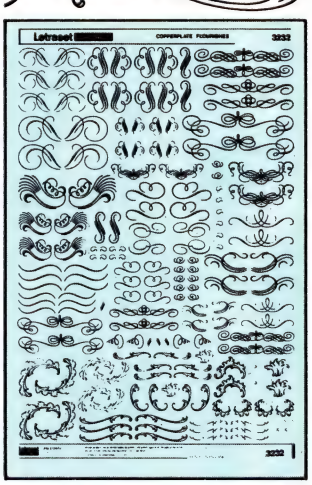
4434 ●



2917 ●□



3231 ●□

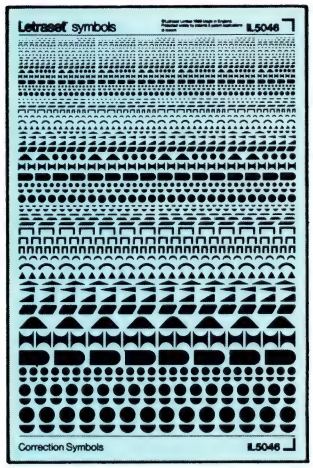


3232 ●

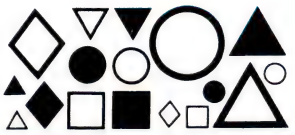
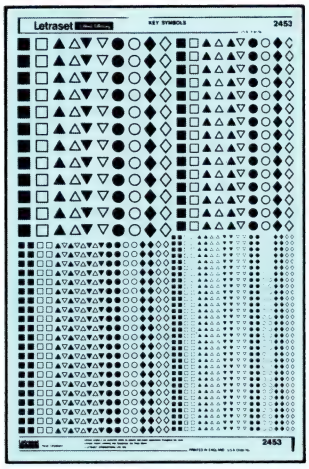
Correction Symbols, Dots, Circles, Squares and Stars

The symbols above each sheet are shown actual size.
- ● Available in black
- ○ Available in white
- □ Available in color

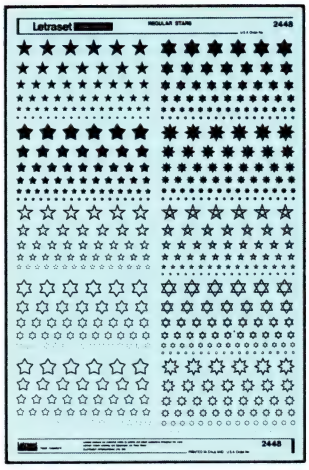
"CCF" denotes Clear Carrier Film



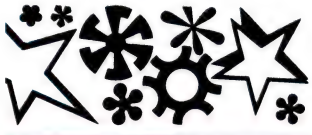
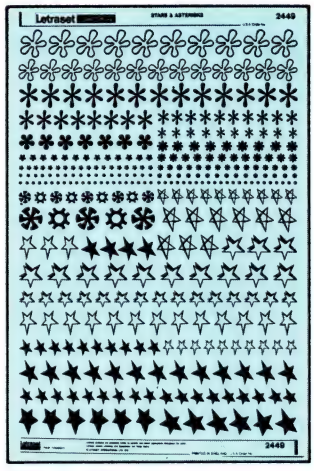
5046 ● ○

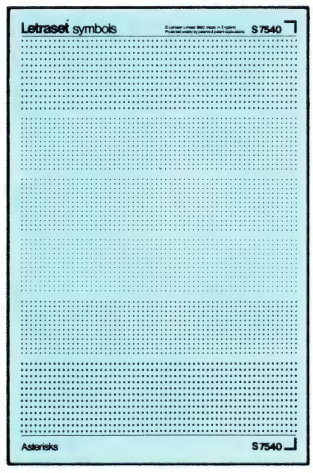
2453 ● ○ □



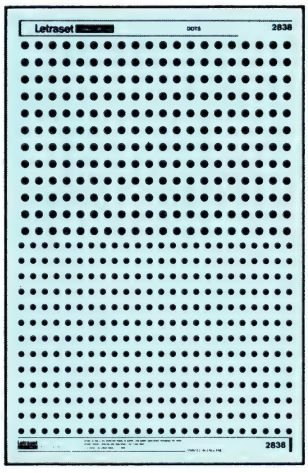
2448 ● ○

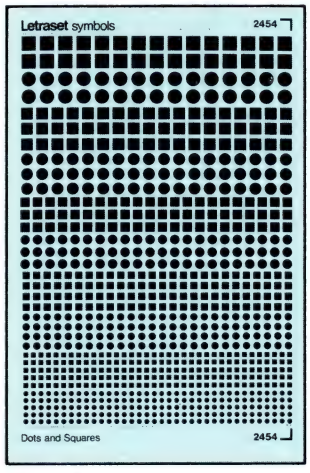
2449 ● ○



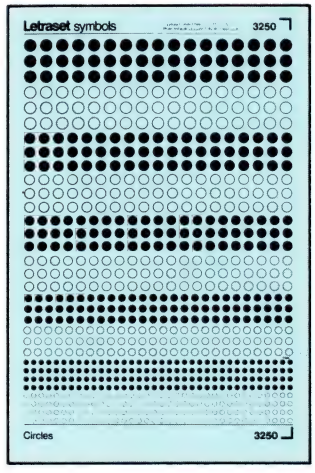
S7540 ●



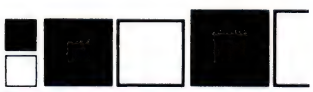
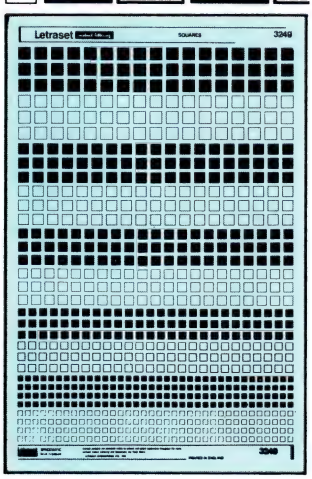
2838 Dots 1/4" & 3/16" (sheet illustrated)
2837 Dots 3/8" & 5/16"
2839 Dots 1/8" & 1/16" ● ○



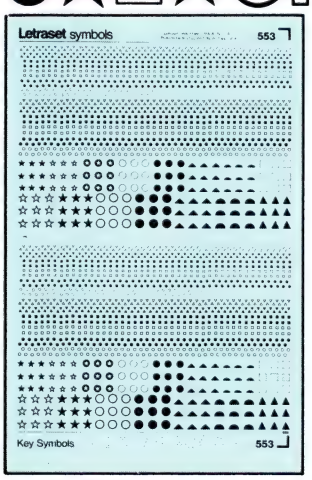
2454 ● ○



3250 ● ○

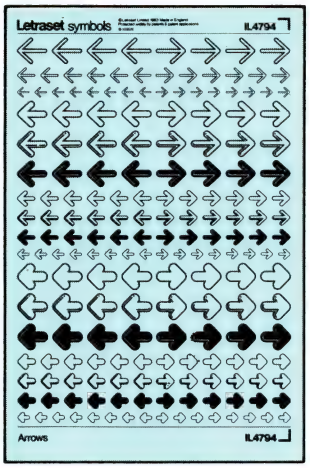
3249 ●



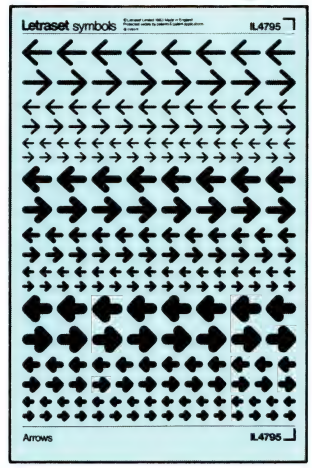
553 ● ○ □

The symbols above each sheet are shown actual size.
- ● Available in black
- ○ Available in white
- □ Available in color

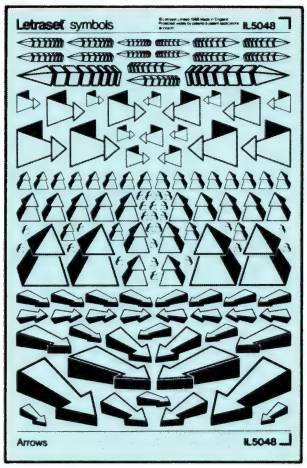
"CCF" denotes Clear Carrier Film



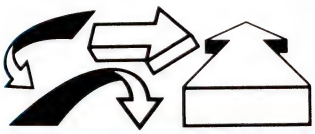
4794 ●

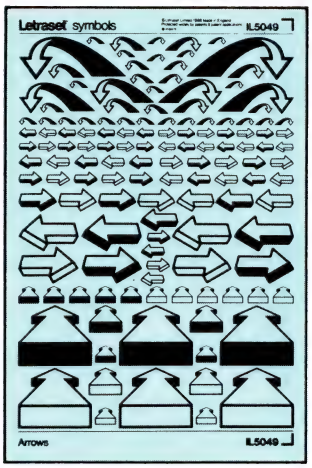


4795 ●

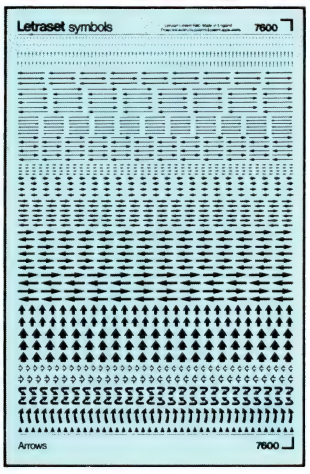


5048 ●

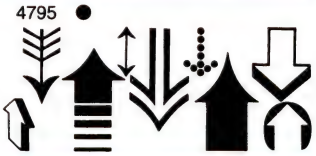


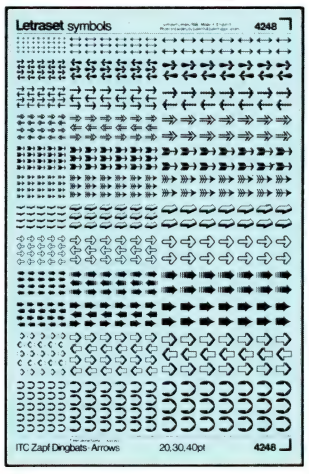


5049 ●

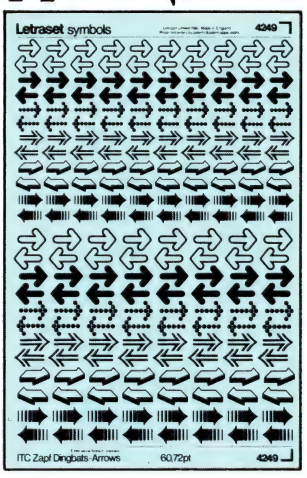


7600 ● ○

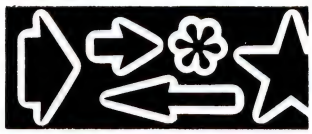


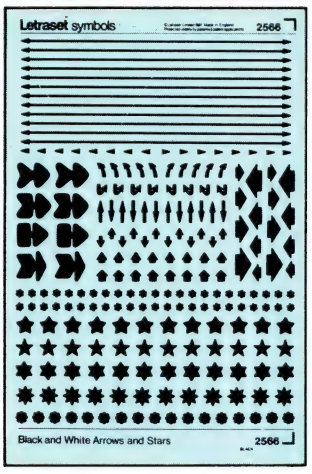


4248 ●

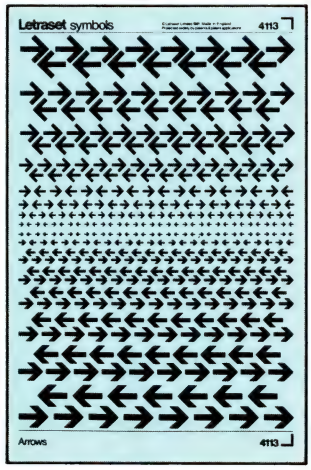


4249 ●

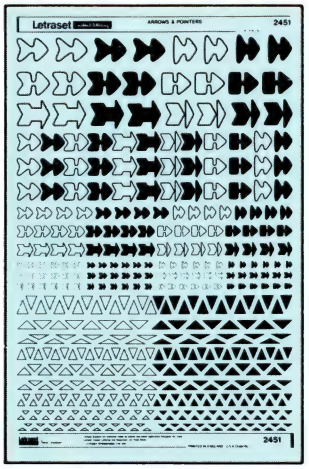




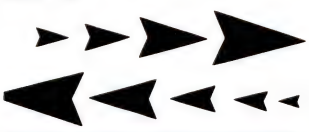
2566 ● ○ Black with White Outline

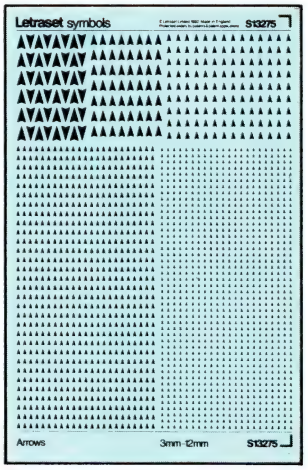


4113 ● ○

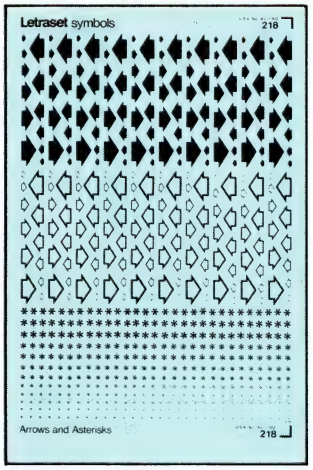


2451 ●





S-13275 ●

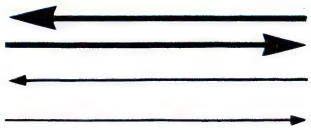
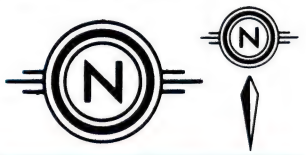
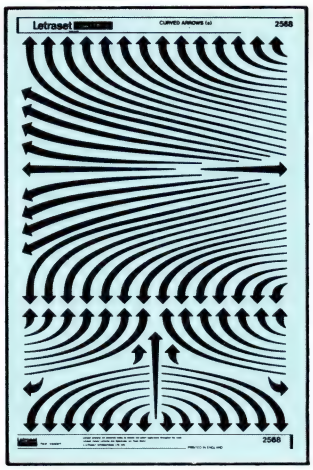


83-102 (218) ● ○ □

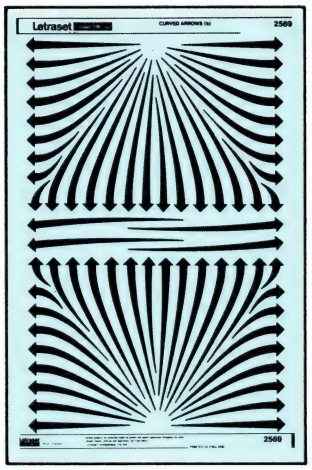
Arrows and Printers Paraphernalia

The symbols above each sheet are shown actual size.
- ● Available in black
- ○ Available in white
- □ Available in color

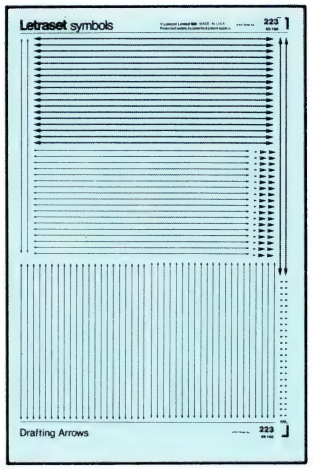
"CCF" denotes Clear Carrier Film

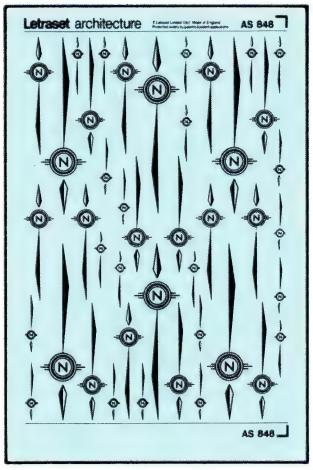
2568 ● ○



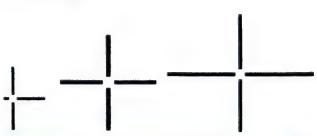
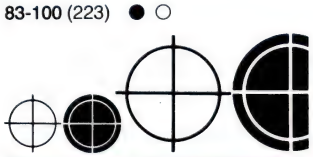
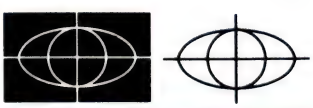
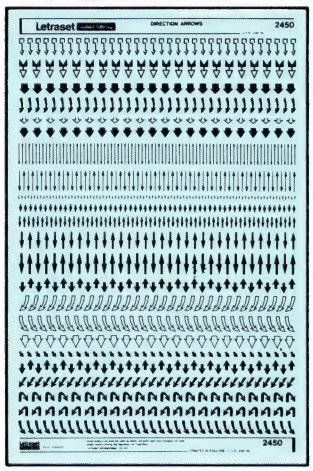
2569 ●



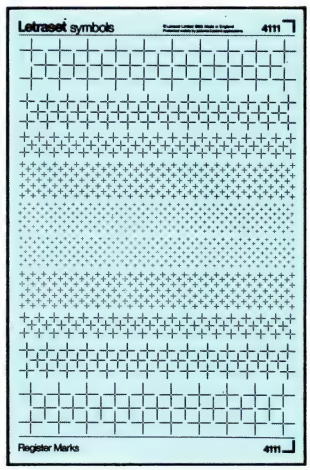
83-100 (223) ● ○



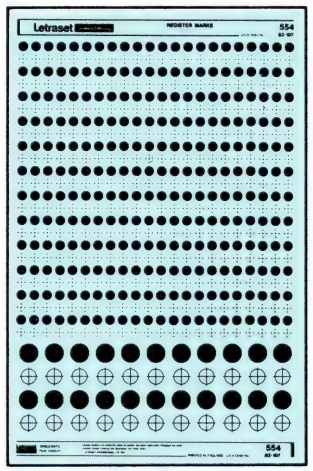
848 ●

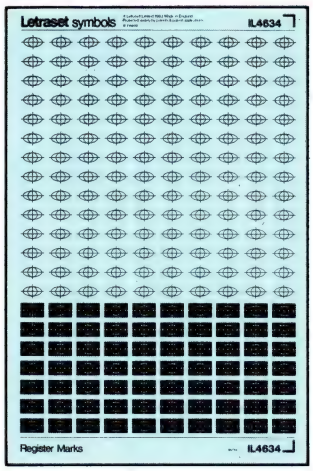
2450 ● ○ □



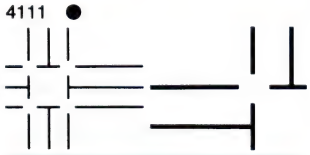
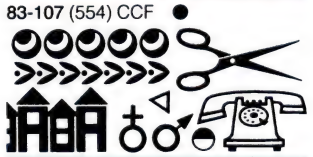
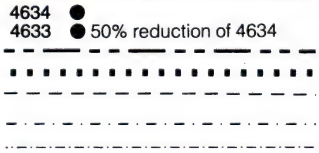
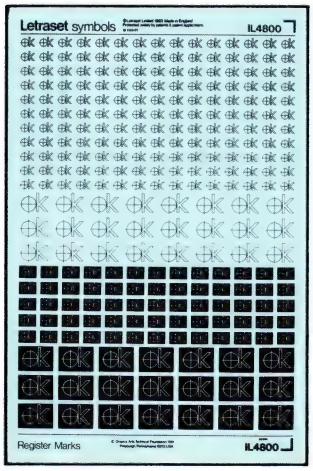
4111 ●



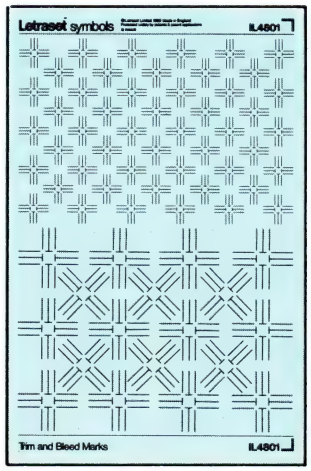
83-107 (554) CCF ●



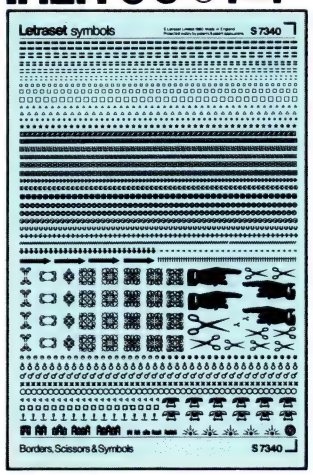
4634 ●
4633 ● 50% reduction of 4634

4800 ●



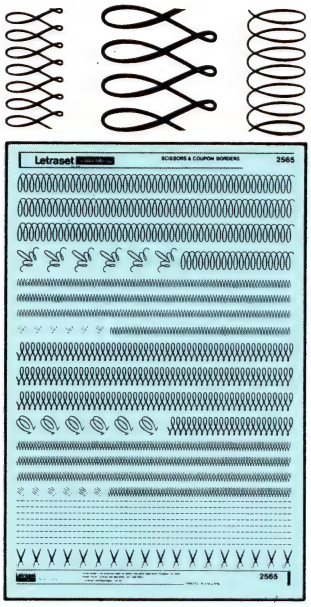
4801 ●



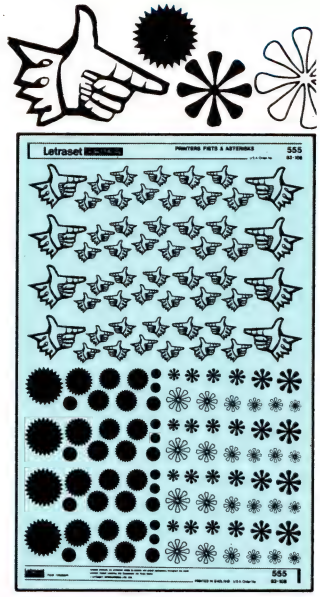
S-7340 ●

S-7530 ●

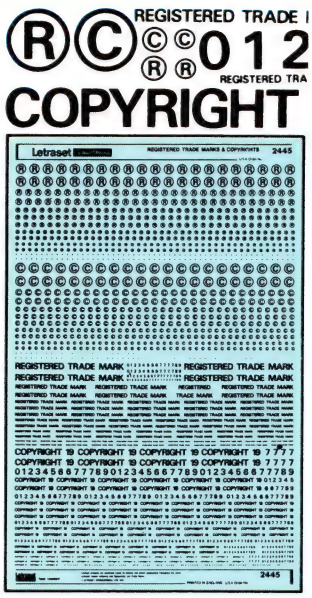
The symbols above each sheet are shown actual size.
● Available in black
○ Available in white
"CCF" denotes Clear Carrier Film



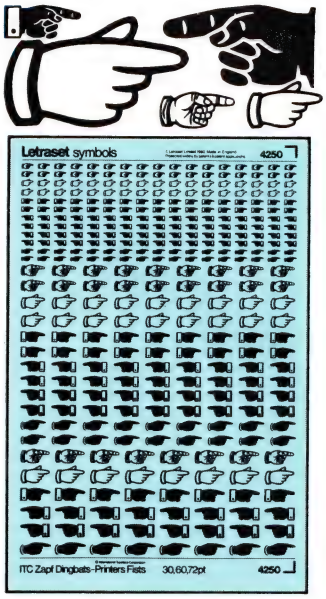
2565 ●



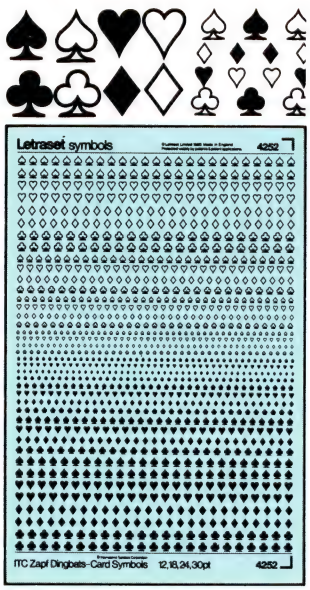
83-108 (555) ●



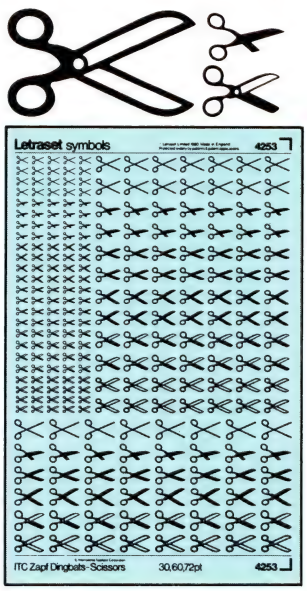
2445 ● ○



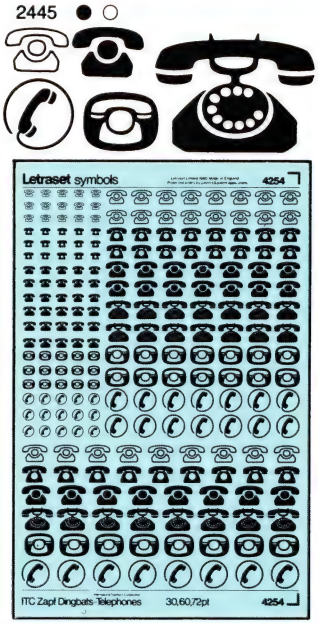
4250 ●



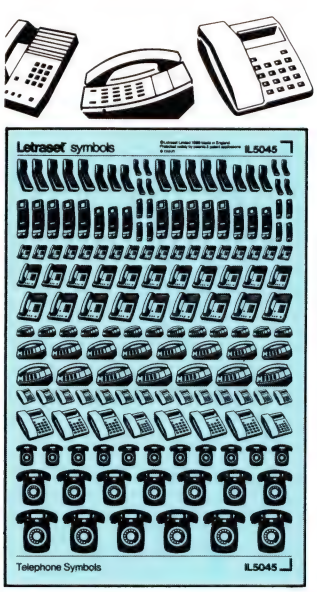
4252 ●



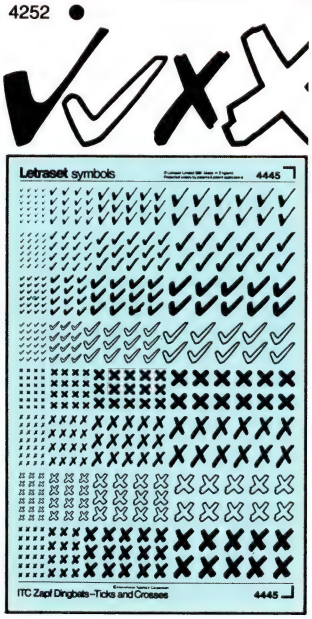
4253 ●



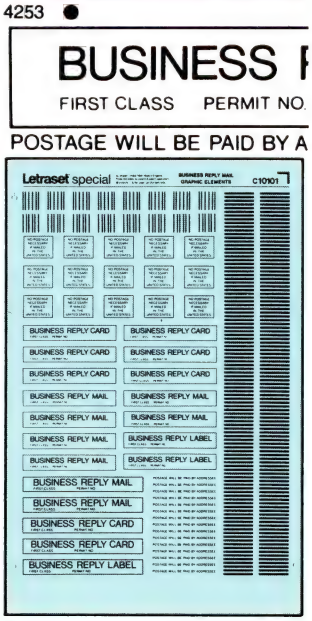
4254 ●



5045 ●



4445 ●

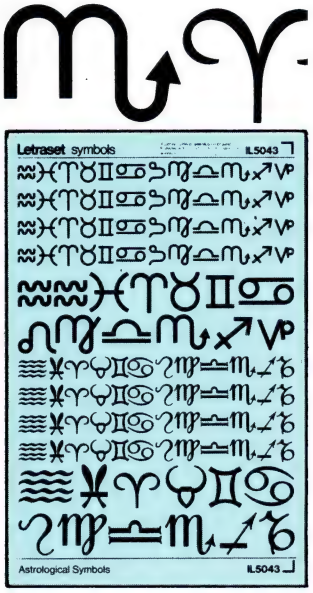


C10101 ●

Astrological Symbols, Greek Alphabet, Mathematical Symbols

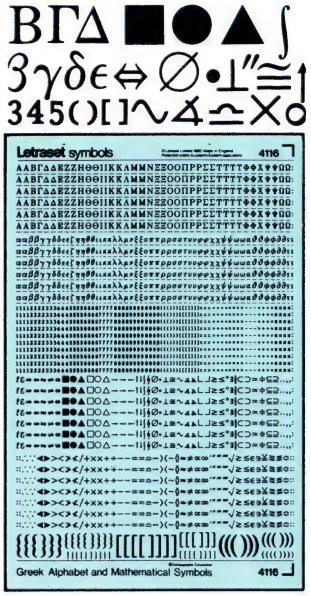
The symbols above each sheet are shown actual size.
- ● Available in black
- ○ Available in white

"CCF" denotes Clear Carrier Film

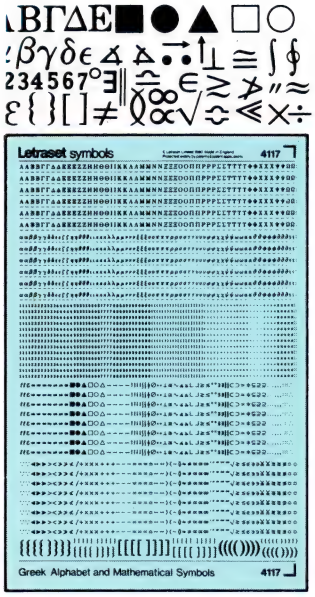


5043 ●

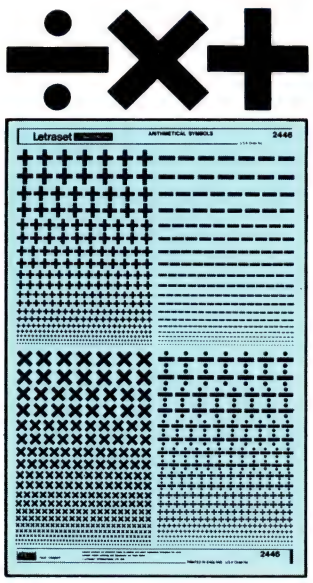
5058 ●



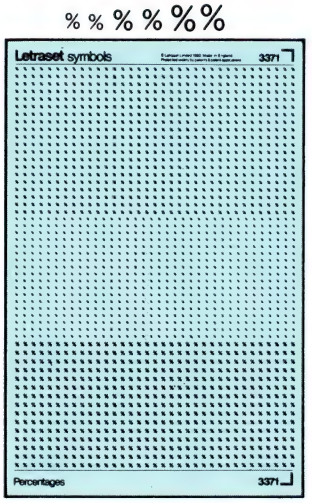
4116 ●



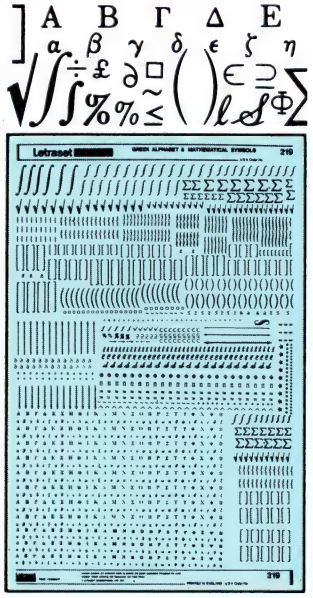
4117 ●



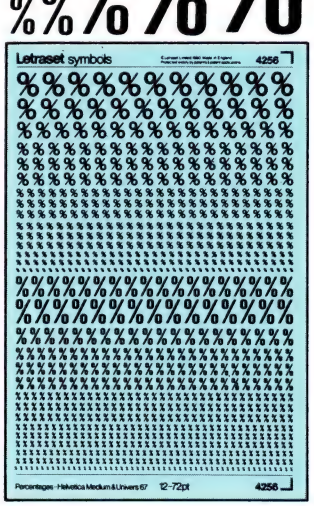
2446 ● ○



3371 ●



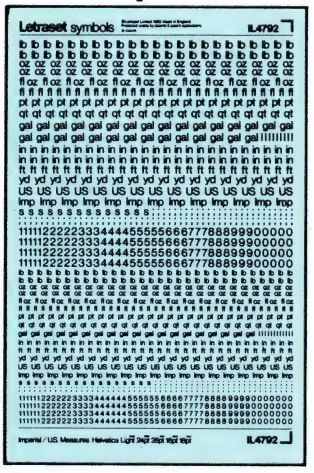
219 ●



4256 ● ○

lb oz pt ft US

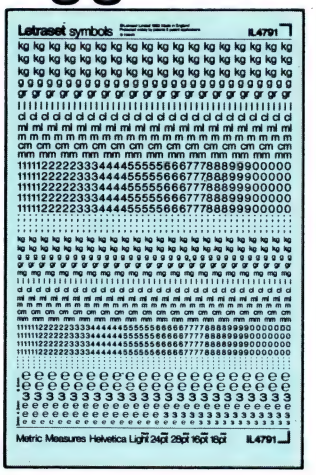
lb oz pt ft



4792 ●

kg gr cl cm 2 ;

kg gr cl cm



4791 ●

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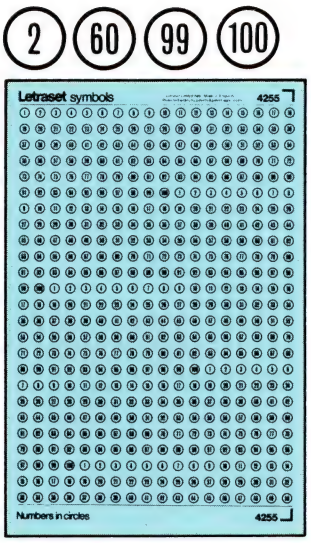
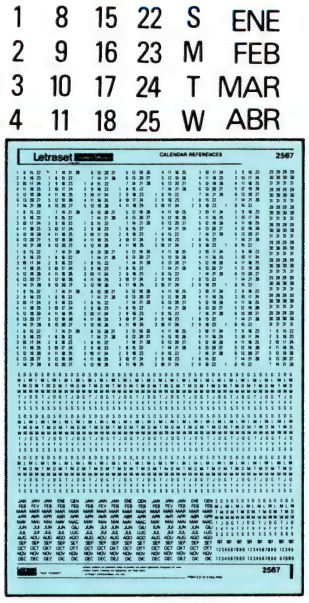
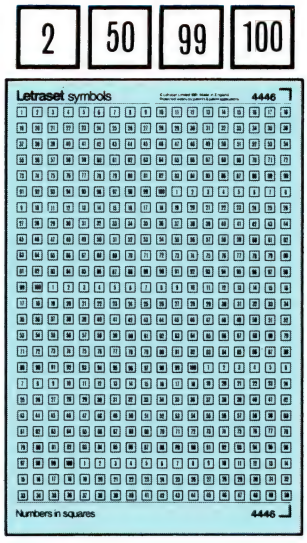


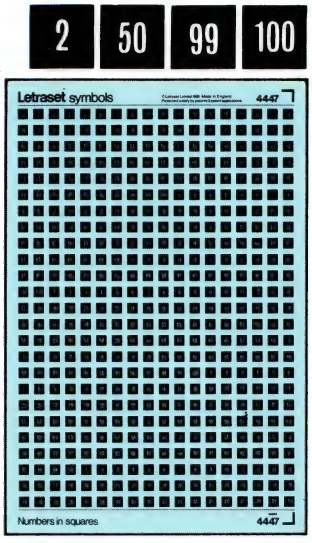
4255 ●



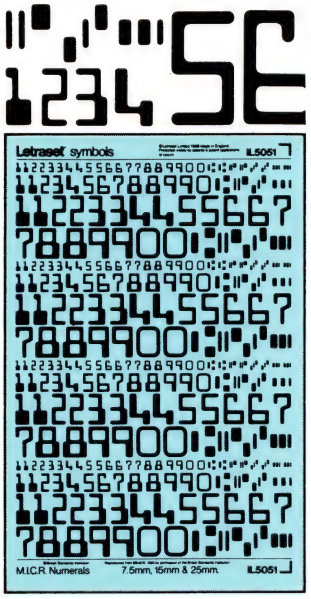
2567 ●



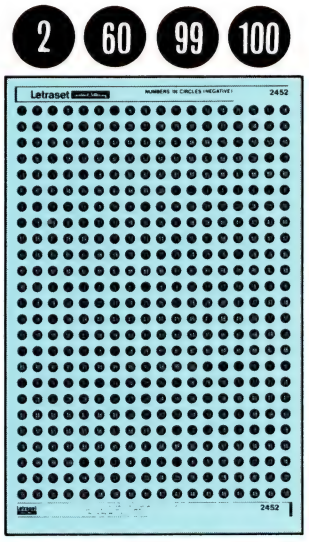
4446 ●



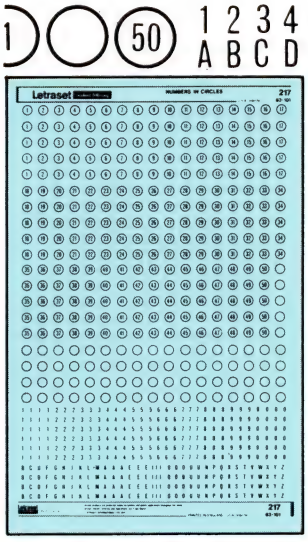
4447 ●



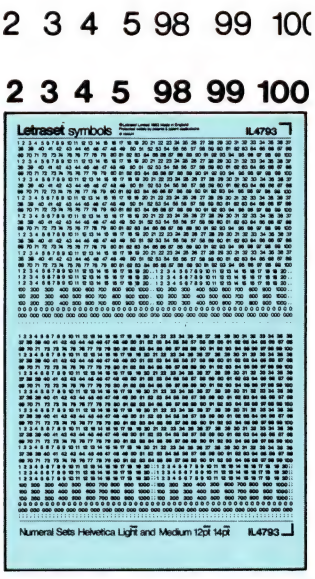
5051 ●



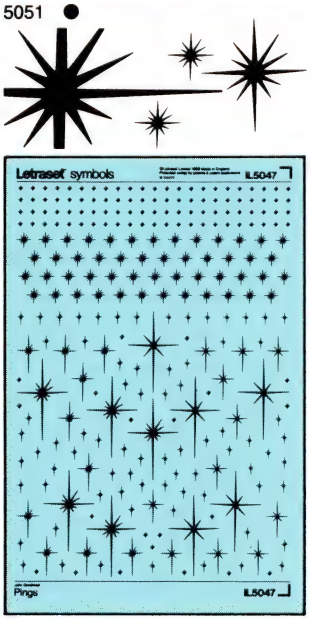
2452 ●



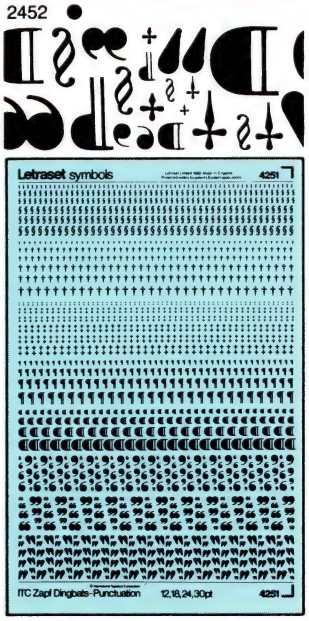
83-101 (217) ●



4793 ●

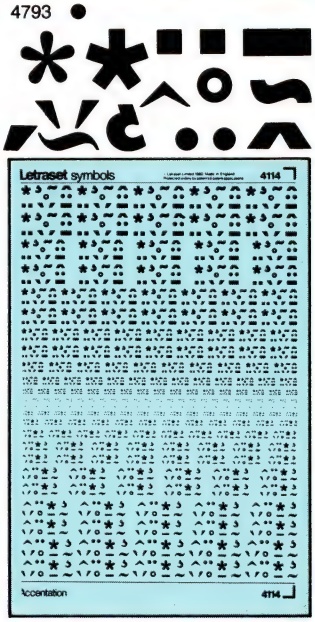


5047 ● ○



4251 ●

2834 6-84pt ●



4114 ●

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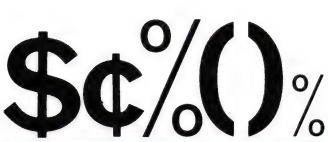
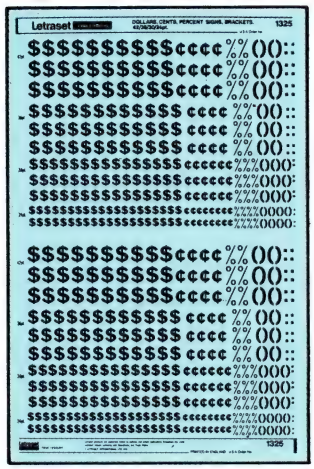
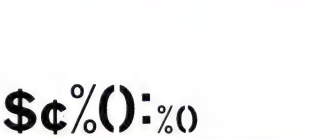
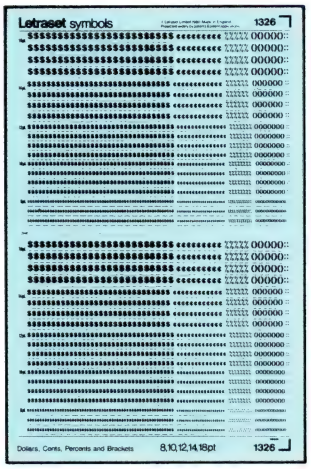




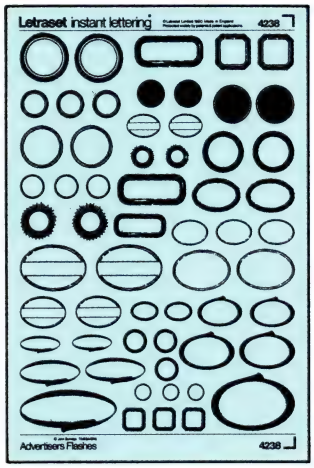
1325 ●





1326 ●

1321 ●



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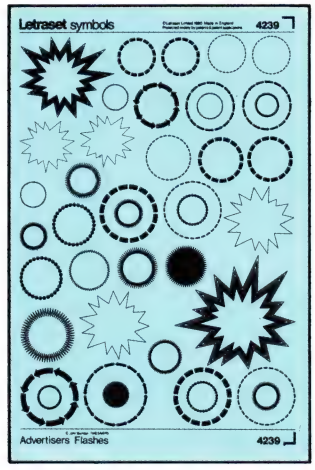

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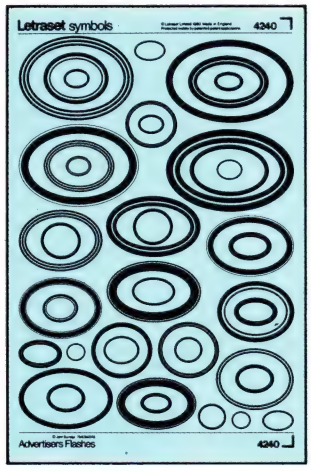

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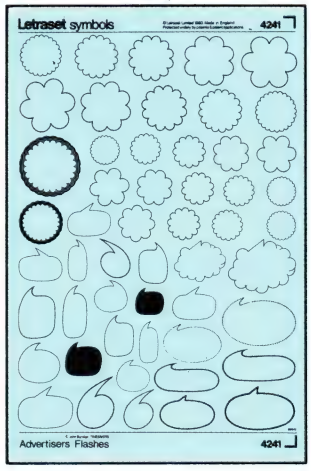

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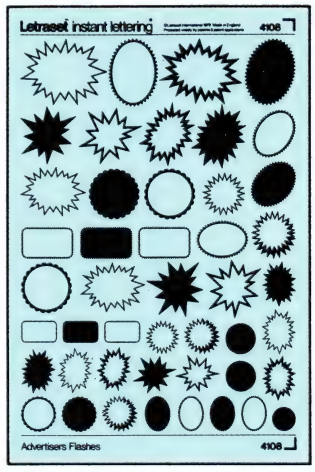

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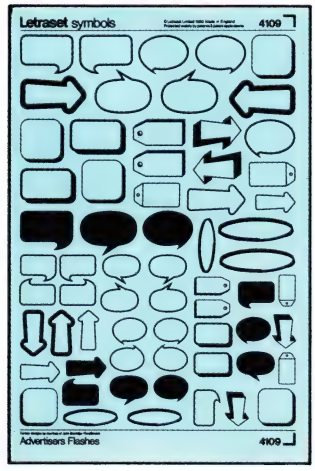

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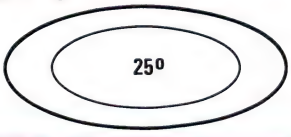

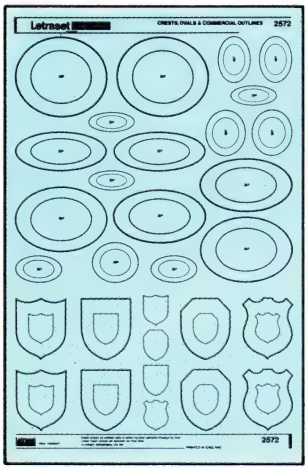

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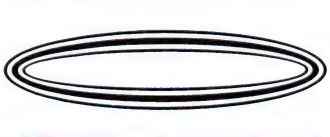

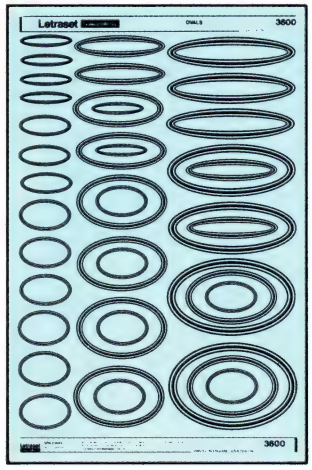

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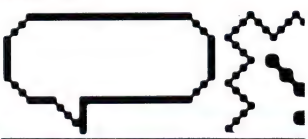

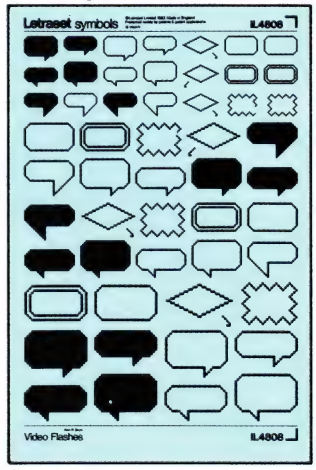

4808 ●

Flashes and Brackets

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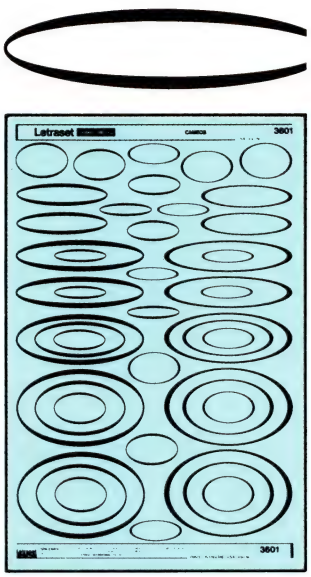
"CCF" denotes Clear Carrier Film



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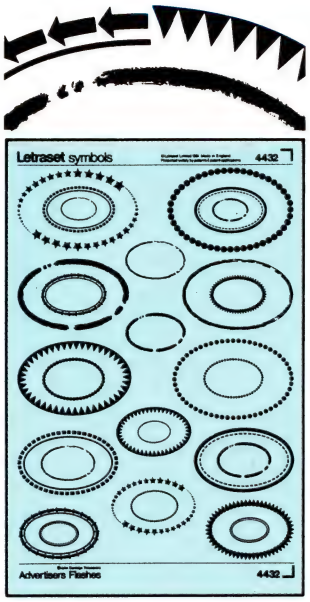

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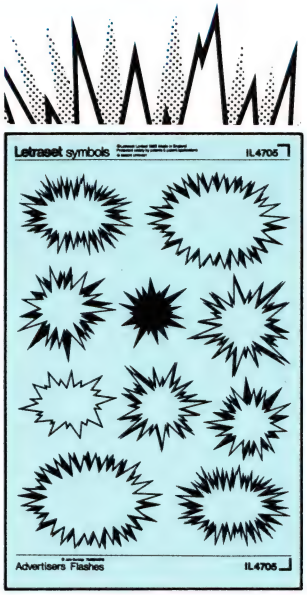

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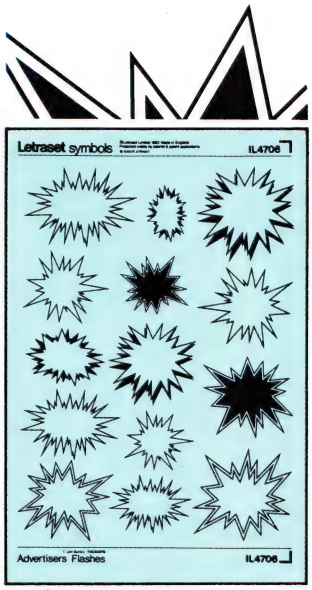

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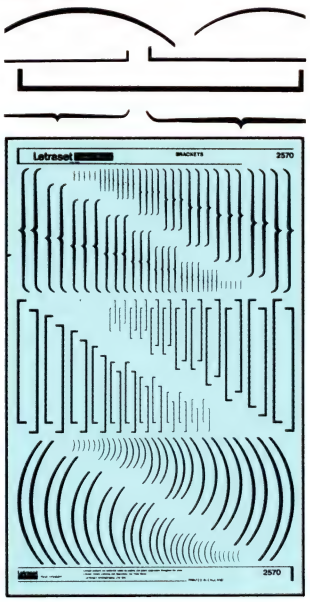
8034 ●



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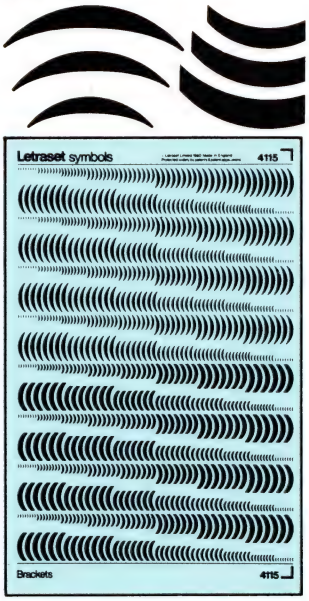

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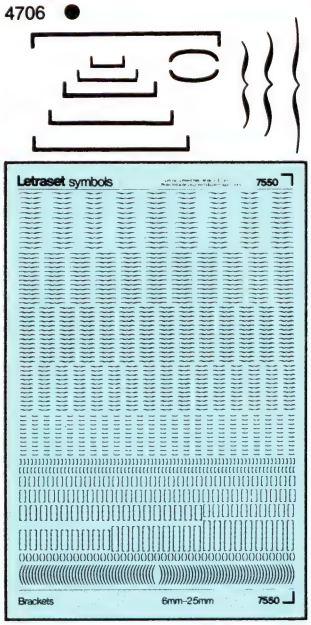

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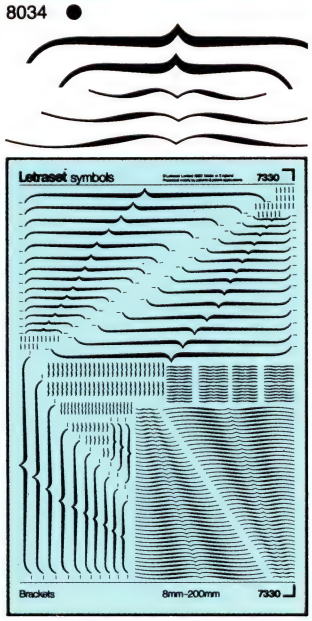

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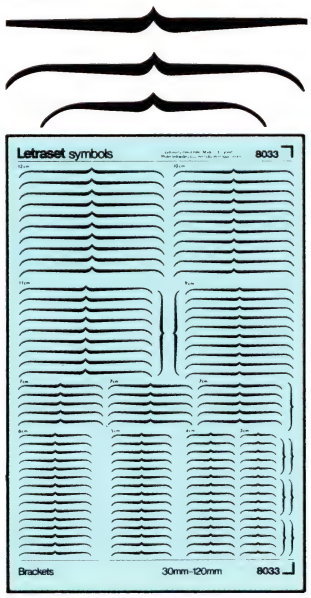

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The symbols above each sheet are shown actual size.
- ● Available in black
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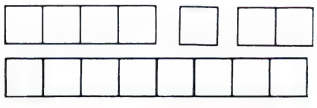

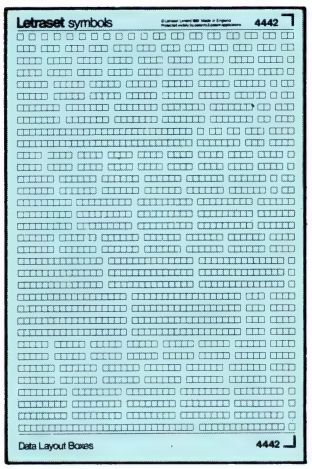

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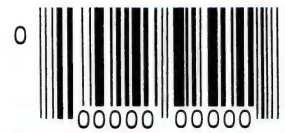
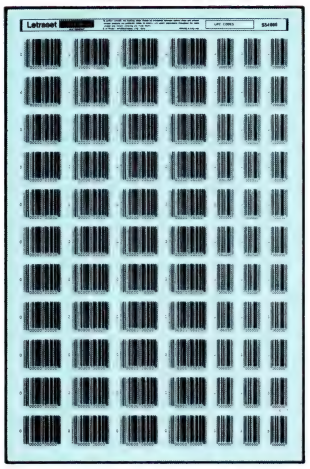
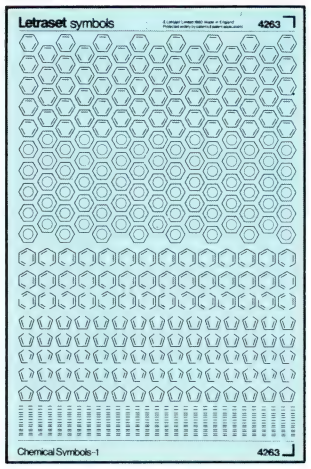




S-54600 ● ○



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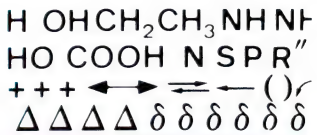

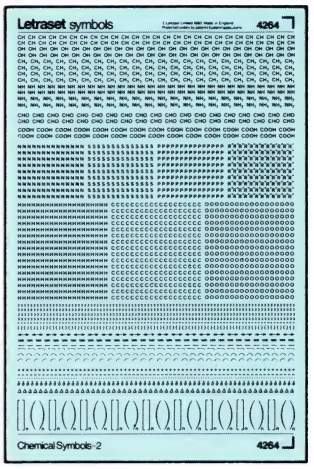

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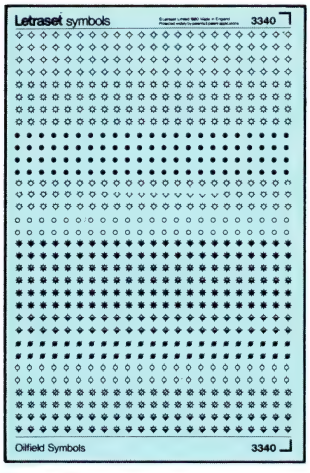

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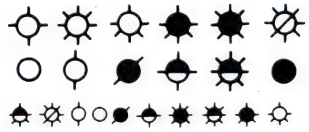

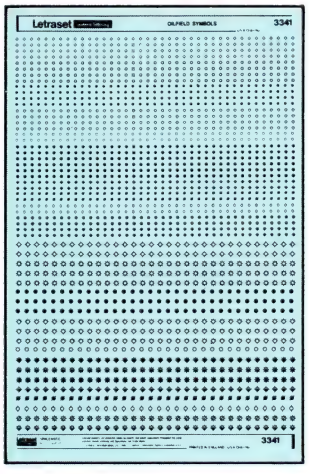

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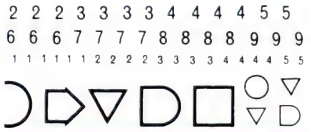

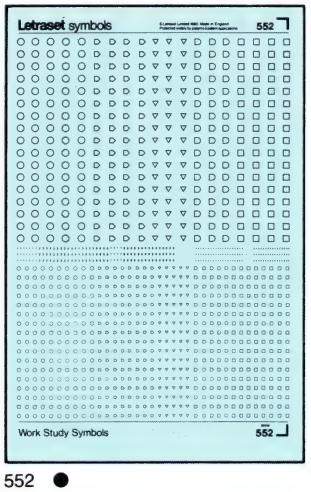

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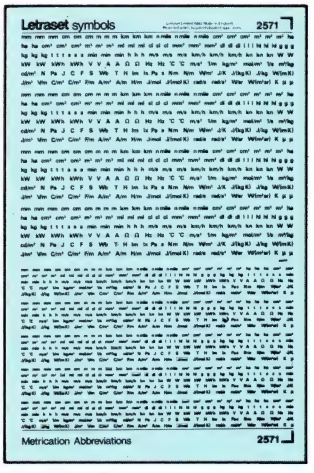

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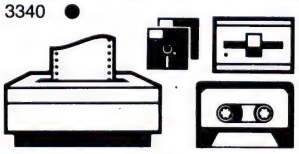

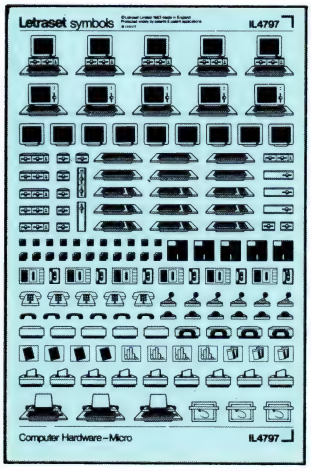

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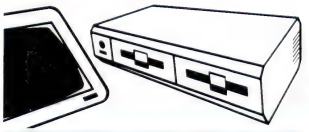

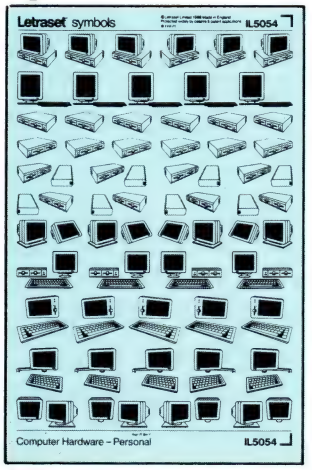

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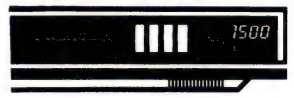

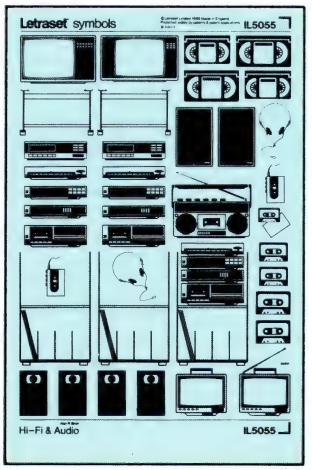

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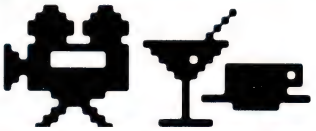

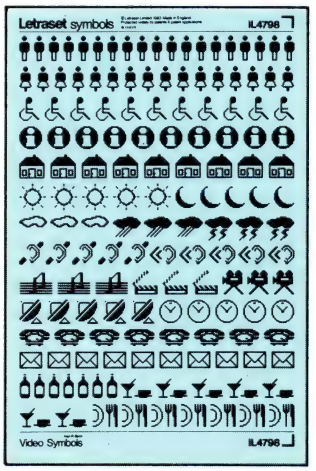

4798 ●

Data Processing and Technical Symbols

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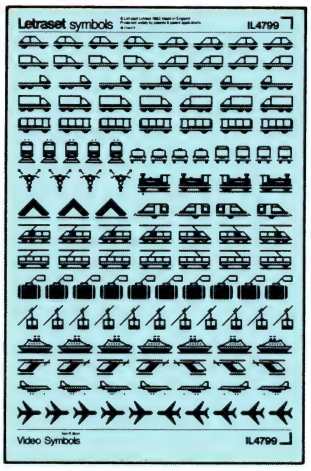
- ● Available in black
- ○ Available in white

"CCF" denotes Clear Carrier Film



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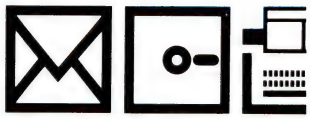
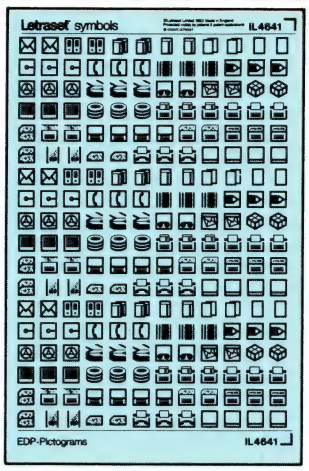

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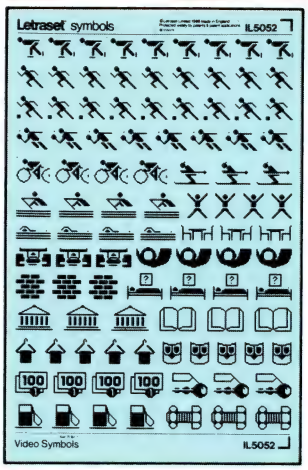

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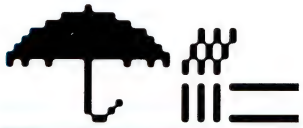
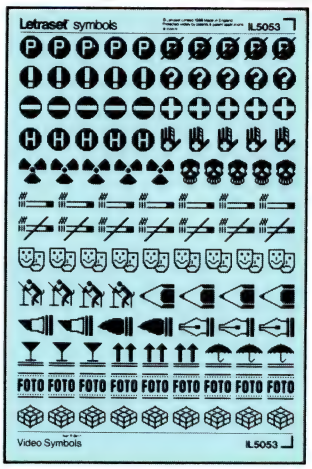

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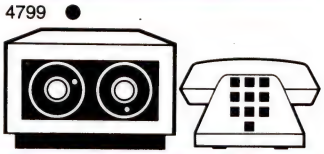
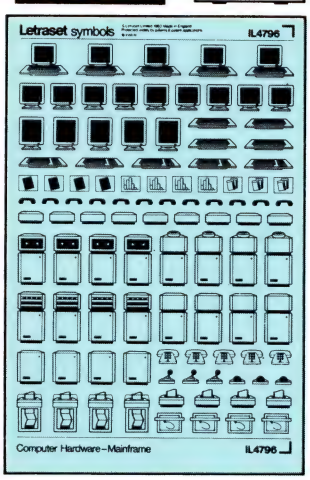

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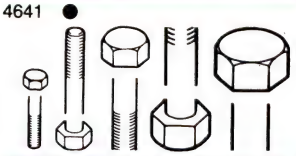
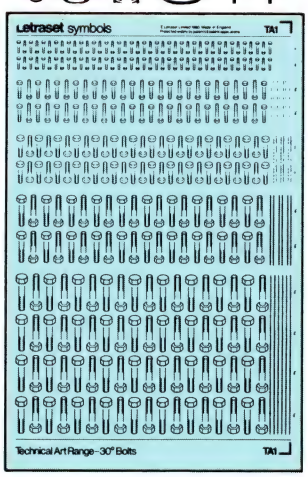

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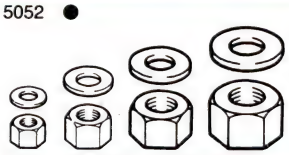
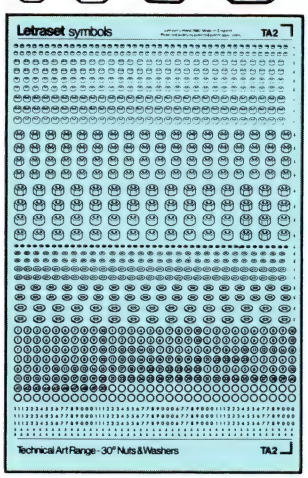
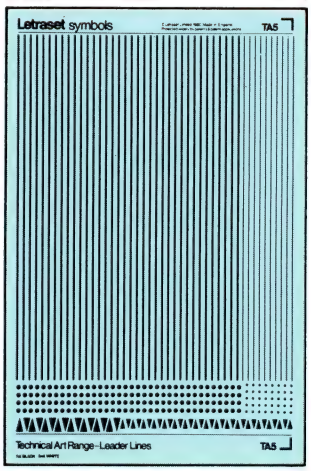
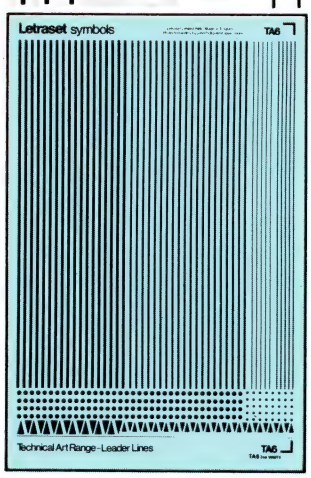



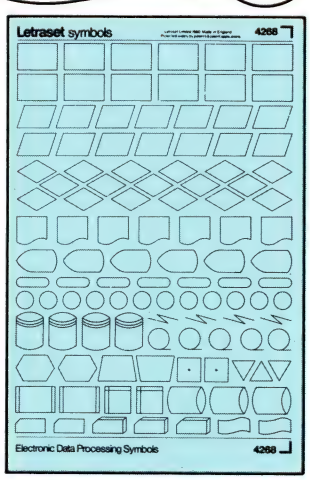
TA 2 ●



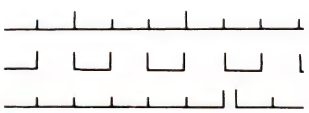
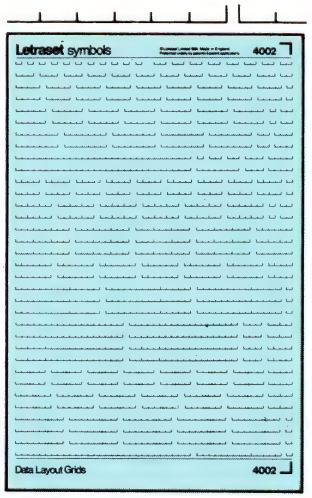
TA 5 ● ○ Black on White



TA 6 ● ○ Black on White



4268 ●

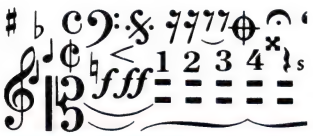



4002 ●

Music Symbols and Demographic Symbols

The symbols above each sheet are shown actual size.
- ● Available in black
- ○ Available in white

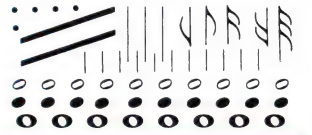
"CCF" denotes Clear Carrier Film



4257 ●

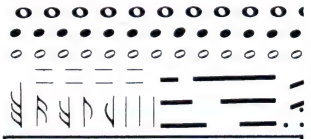
4258 ●

83-105 (S 1327) ●



4259 ●

4260 ●



4261 ●

4262 ●

4265 ●

4266 ●

4267 ●

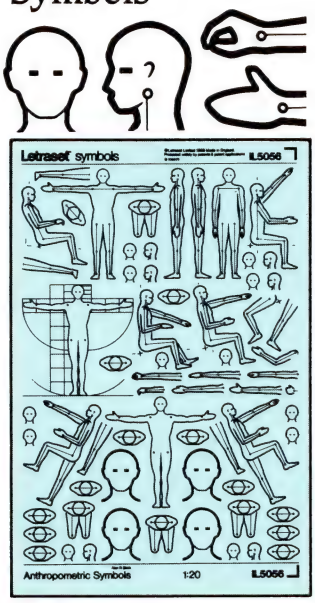
83-109 (222) ●

Anthropometric Symbols, Sports and Leisure Symbols

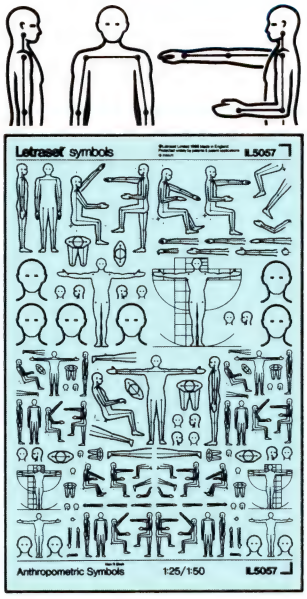
The illustrations above each sheet are shown actual size.

- ● Available in black
- ○ Available in white

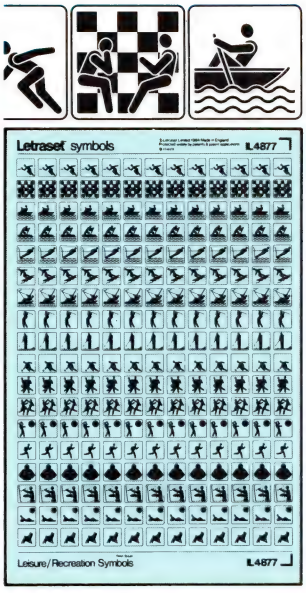
"CCF" denotes Clear Carrier Film



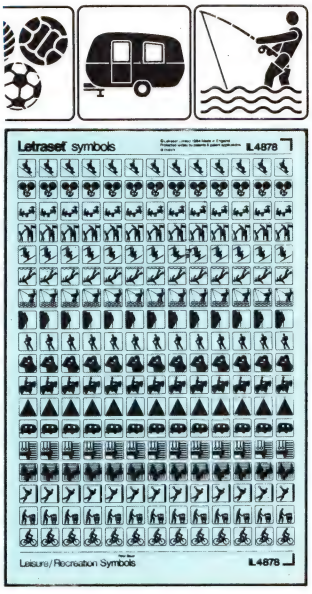
5056 ●



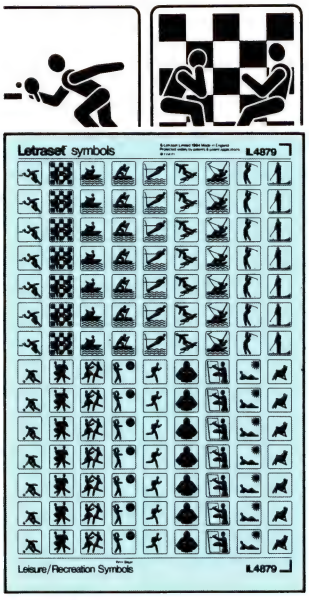
5057 ●



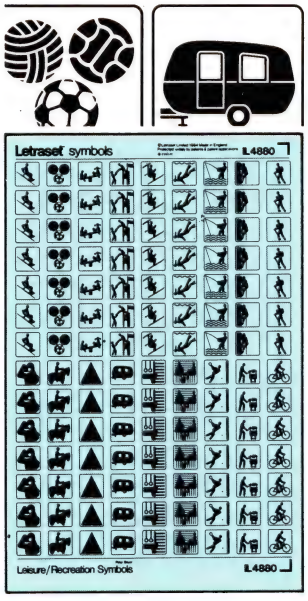
4877 ●



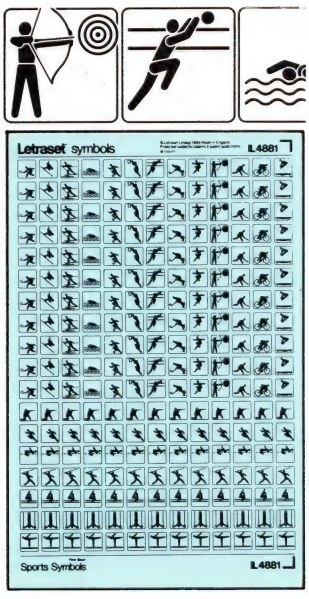
4878 ●



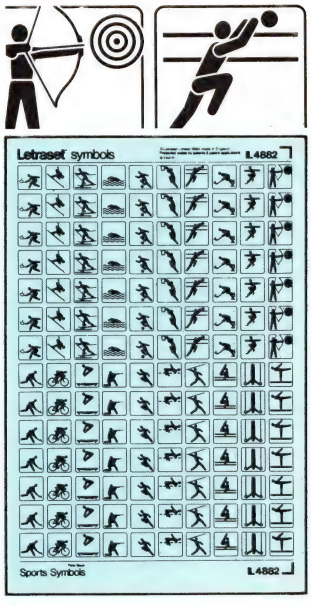
4879 ●



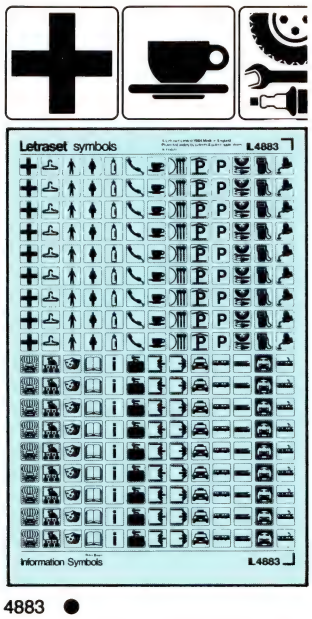
4880 ●



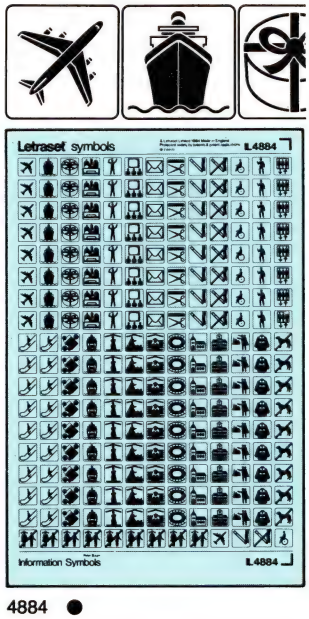
4881 ●



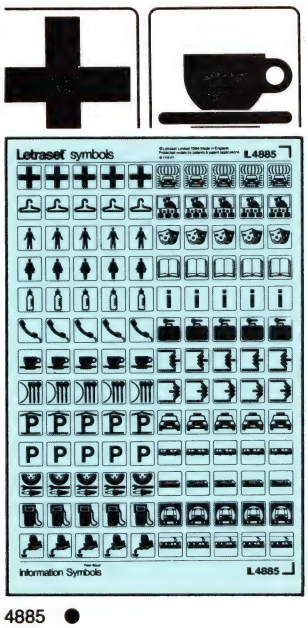
4882 ●



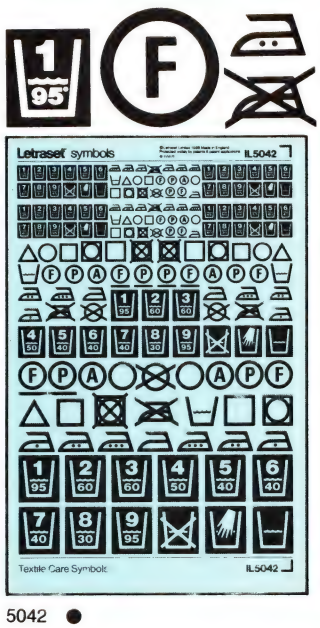
4883 ●



4884 ●



4885 ●



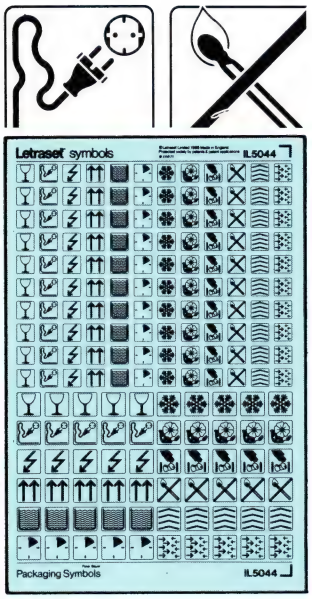
5042 ●

Signage and Christmas Motifs

The illustrations above each sheet are shown actual size.

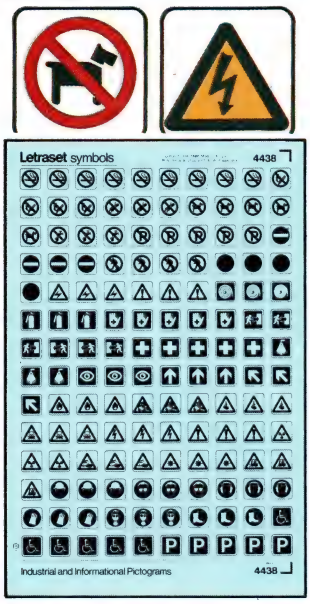
- ● Available in black
- ○ Available in white
- □ Available in color

"CCF" denotes Clear Carrier Film

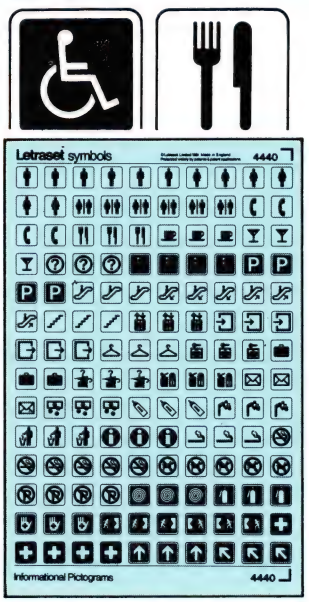


5044 ●

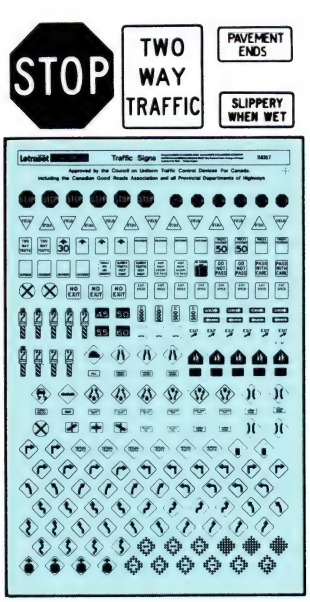
4886 ●



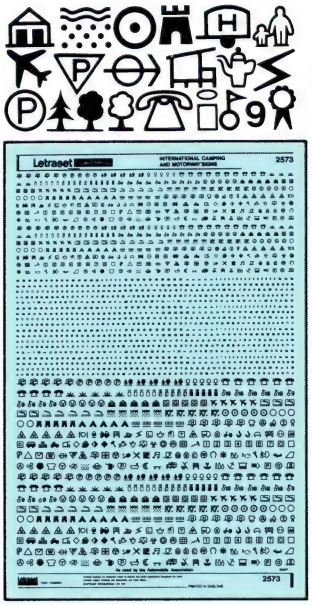
4438 □



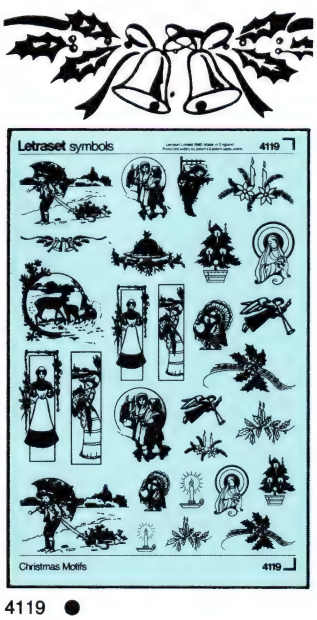
4440 ●



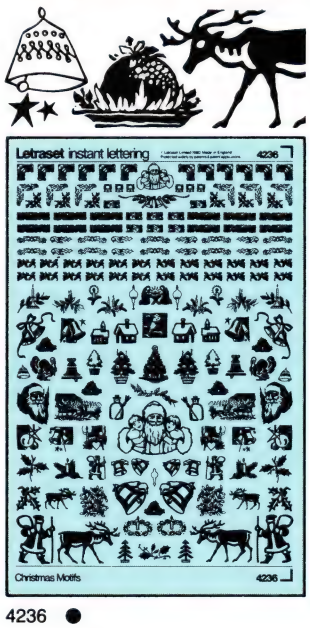
S-8357 ●



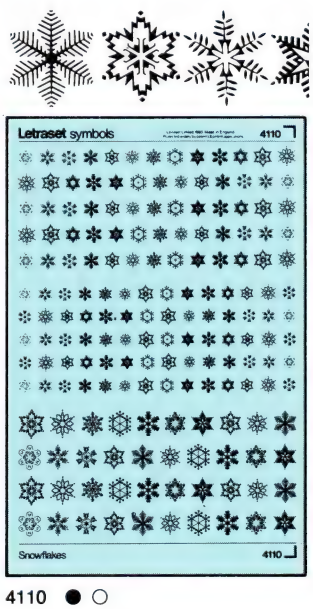
2573 ●



4119 ●



4236 ●



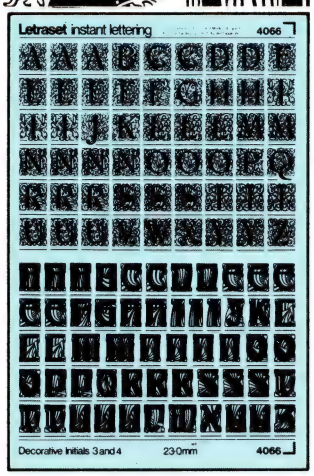
4110 ● ○

Decorative Initials, Early American Motifs and Flags

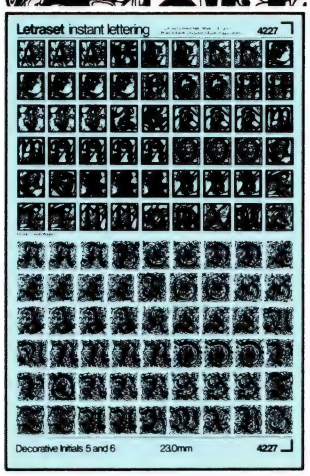
The illustrations above each sheet are shown actual size.

- ● Available in black
- ○ Available in white
- □ Available in color

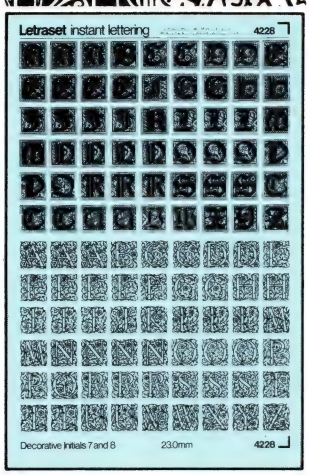
"CCF" denotes Clear Carrier Film



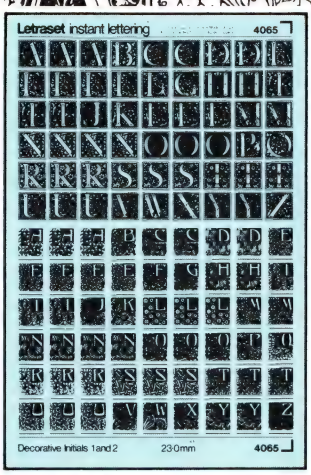
4066 ● □



4227 ●

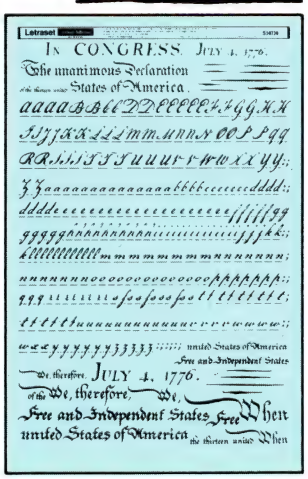


4228 ●

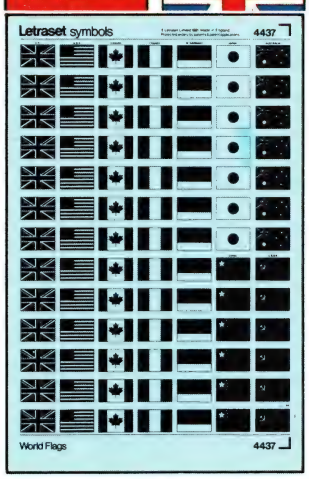


4065 ● □

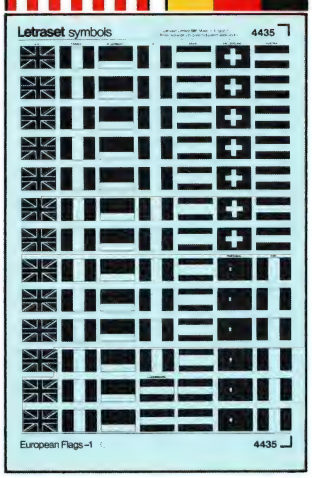
S 50872 ● ○



S 50730 ● ○



4437 □

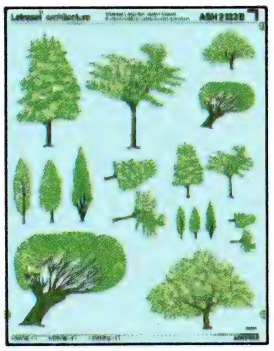


4435 □

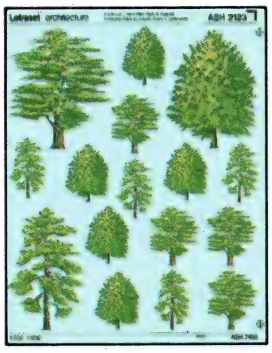
Foliage

All sheets available in 7¼" × 9½" size.

ASH2132A 1:50 (1/4 = 1)
1:100 (1/8 = 1)
1:200 (1/16 = 1)



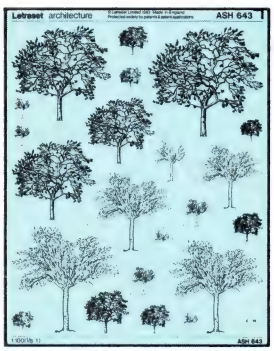
ASH2132B 1:50 (1/4 = 1)
1:100 (1/8 = 1)
1:200 (1/16 = 1)



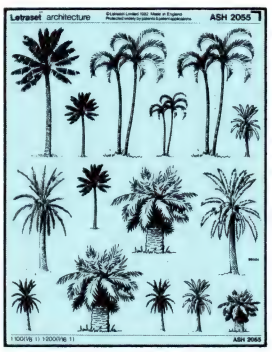
ASH2133 1:100 (1/8 = 1)
1:200 (1/16 = 1)

ASH620 1:200 (1/16 = 1)

ASH621 1:100 (1/8 = 1)

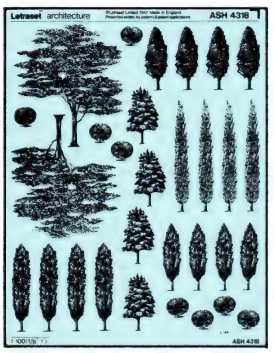


ASH643 1:100 (1/8 = 1)

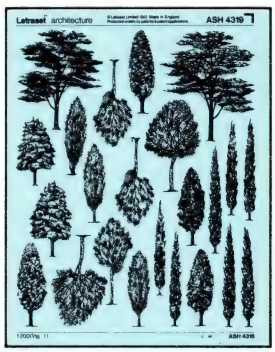


ASH2055 1:100 (1/8 = 1)
1:200 (1/16 = 1)

ASH4316 1:50 (1/4 = 1)



ASH4318 1:100 (1/8 = 1)
ASH4317 1:50 (1/4 = 1)



ASH4319 1:200 (1/16 = 1)

ASH4354 1:100 (1/8 = 1)
1:200 (1/16 = 1)
ASH4353 1:50 (1/4 = 1)
1:100 (1/8 = 1)

ASH4330 1:50 (1/4 = 1)
1:100 (1/8 = 1)
ASH4331 1:100 (1/8 = 1)
1:200 (1/16 = 1)

ASH1002 1:50 (1/4 = 1)
1:100 (1/8 = 1)
1:200 (1/16 = 1)

ASH1003 1:50 (1/4 = 1)
1:100 (1/8 = 1)
1:200 (1/16 = 1)

ASH1005 1:50 (1/4 = 1)
1:100 (1/8 = 1)
1:200 (1/16 = 1)

ASH1006 1:50 (1/4 = 1)
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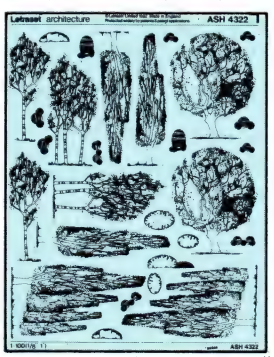
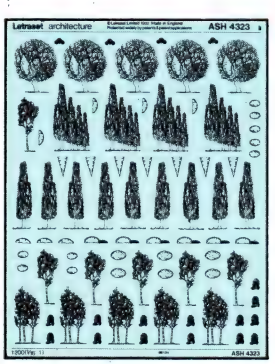
1:200 (1/16 = 1)

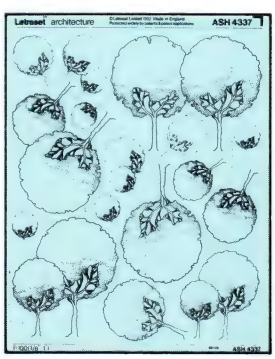
ASH1007 1:50 (1/4 = 1)
1:100 (1/8 = 1)
1:200 (1/16 = 1)



ASH4322 1:100 (1/8 = 1)
ASH4321 1:50 (1/4 = 1)
ASH4320 1:50 (1/4 = 1)



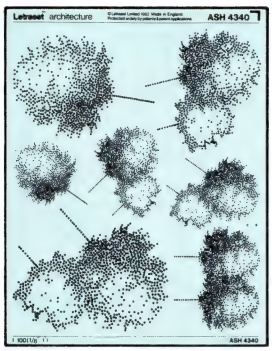
ASH4323 1:200 (1/16 = 1)



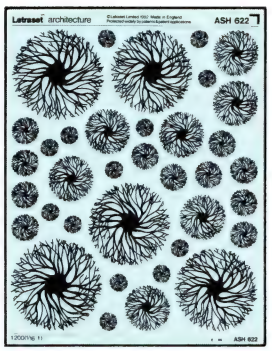
ASH4337 1:100 (1/8 = 1)
ASH4338 1:200 (1/16 = 1)
ASH4336 1:50 (1/4 = 1)

Foliage

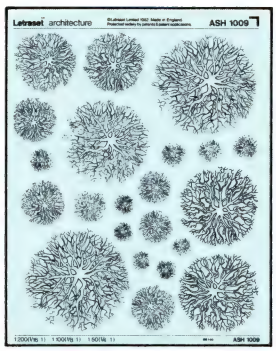
All sheets available in 7¼″ × 9½″ size.



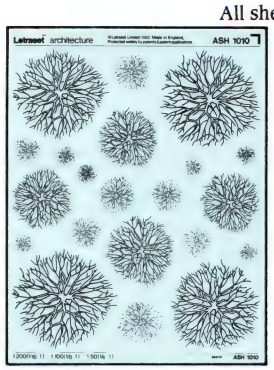
ASH4340 1:100 (1/8 = 1)
ASH4341 1:200 (1/16 = 1)
ASH4339 1:50 (1/4 = 1)



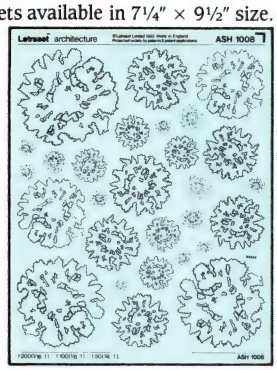
ASH622 1:200 (1/16 = 1)
ASH623 1:100 (1/8 = 1)



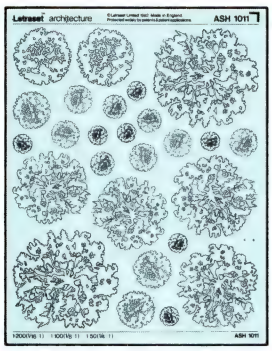
ASH1009 1:50 (1/4 = 1)
1:100 (1/8 = 1)
1:200 (1/16 = 1)



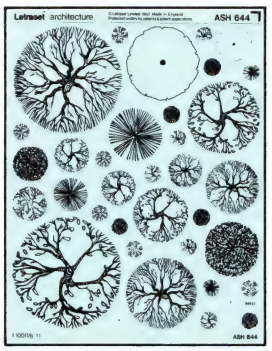
ASH1010 1:50 (1/4 = 1)
1:100 (1/8 = 1)
1:200 (1/16 = 1)



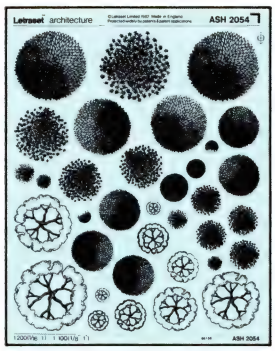
ASH1008 1:100 (1/8 = 1)
1:200 (1/16 = 1)



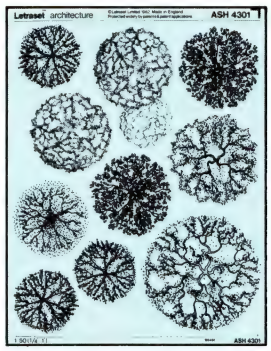
ASH1011 1:50 (1/4 = 1)
1:100 (1/8 = 1)
1:200 (1/16 = 1)



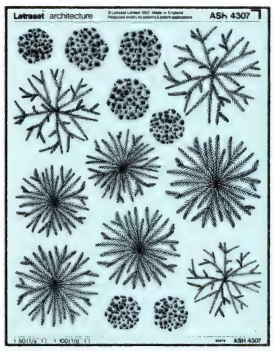
ASH644 1:100 (1/8 = 1)



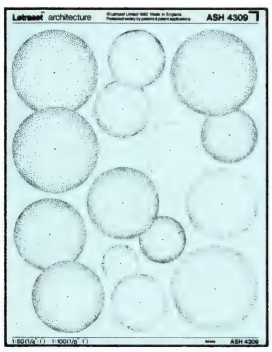
ASH2054 1:100 (1/8 = 1)
1:200 (1/16 = 1)



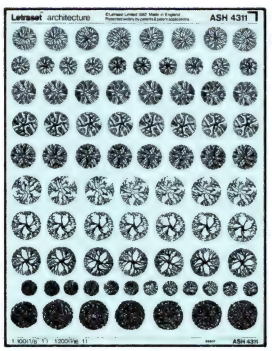
ASH4301 1:50 (1/4 = 1)
ASH4302 1:100 (1/8 = 1)
ASH4303 1:200 (1/16 = 1)



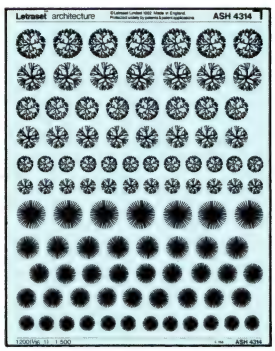
ASH4307 1:50 (1/4 = 1)
1:100 (1/8 = 1)
ASH4308 1:100 (1/8 = 1)
1:200 (1/16 = 1)



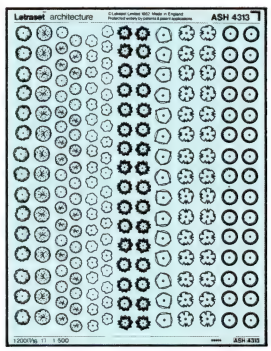
ASH4309 1:50 (1/4 = 1)
1:100 (1/8 = 1)
ASH4310 1:100 (1/8 = 1)
1:200 (1/16 = 1)



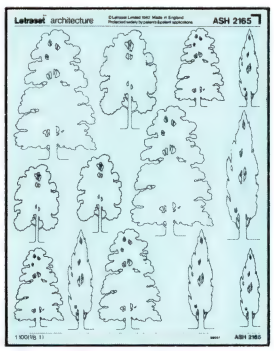
ASH4311 1:100 (1/8 = 1)
1:200 (1/16 = 1)



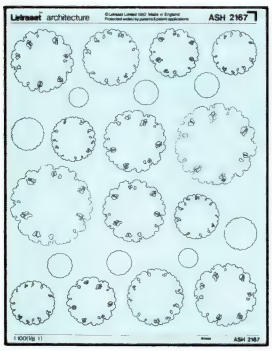
ASH4314 1:200 (1/16 = 1)
1:500



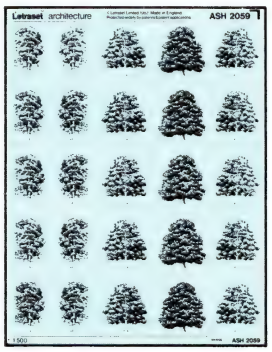
ASH4313 1:200 (1/16 = 1)
1:500



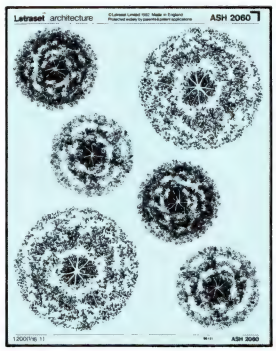
ASH2165 1:100 (1/8 = 1)
ASH2166 1:200 (1/16 = 1)



ASH2167 1:100 (1/8 = 1)
ASH2168 1:200 (1/16 = 1)

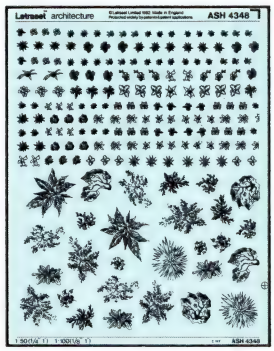


ASH2059 1:500
ASH2058 1:200 (1/16 = 1)



ASH2060 1:200 (1/16 = 1)
ASH2061 1:500

ASH4346 1:50 (1/4 = 1)
1:100 (1/8 = 1)
ASH4347 1:100 (1/8 = 1)
1:200 (1/16 = 1)

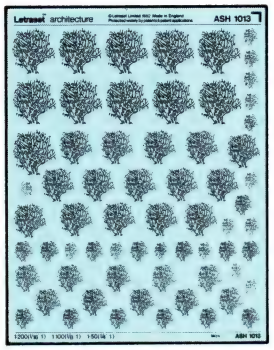


ASH4348 1:50 (1/4 = 1)
1:100 (1/8 = 1)

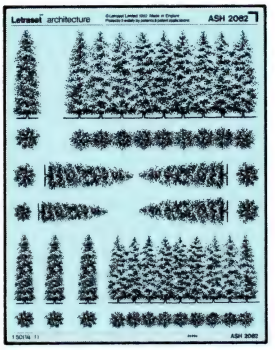
Foliage and Figures

All sheets available in 7¼″ × 9½″ size.

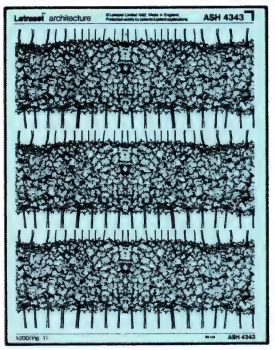
ASH4350 1:20 (1/2 = 1)
1:50 (1/4 = 1)



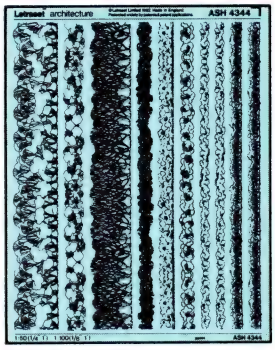
ASH1013 1:50 (1/4 = 1)
1:100 (1/8 = 1)
1:200 (1/16 = 1)



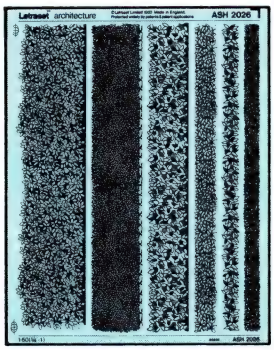
ASH2062 1:50 (1/4 = 1)
ASH2063 1:100 (1/8 = 1)



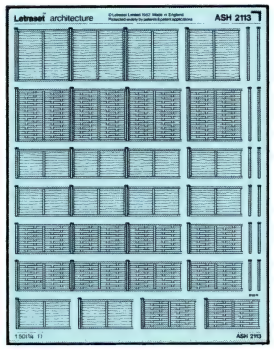
ASH4343 1:200 (1/16 = 1)
ASH4342 1:100 (1/8 = 1)



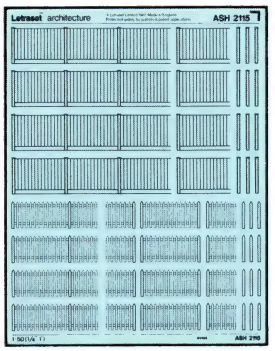
ASH4344 1:50 (1/4 = 1)
1:100 (1/8 = 1)
ASH4345 1:100 (1/8 = 1)
1:200 (1/16 = 1)



ASH2026 1:50 (1/4 = 1)
ASH2027 1:100 (1/8 = 1)

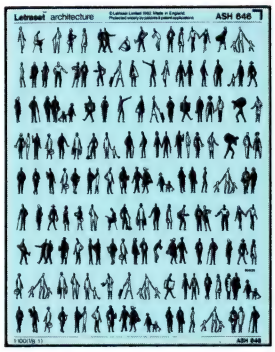


ASH2113 1:50 (1/4 = 1)



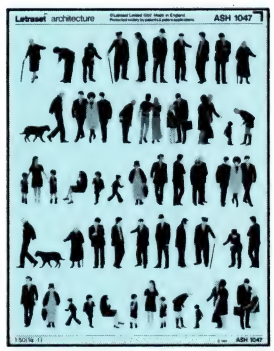
ASH2115 1:50 (1/4 = 1)
ASH2114 1:100 (1/8 = 1)
ASH2116 1:100 (1/8 = 1)

ASH625 1:100 (1/8 = 1)
ASH624 1:200 (1/16 = 1)

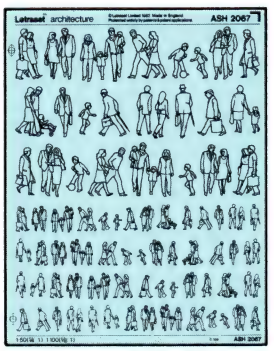


ASH646 1:100 (1/8 = 1)
ASH645 1:200 (1/16 = 1)

ASH1014 1:50 (1/4 = 1)
ASH1015 1:100 (1/8 = 1)
ASH1016 1:200 (1/16 = 1)

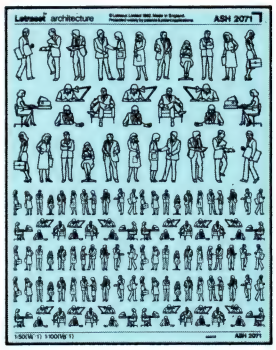


ASH1047 1:50 (1/4 = 1)
ASH1048 1:100 (1/8 = 1)
ASH1049 1:200 (1/16 = 1)

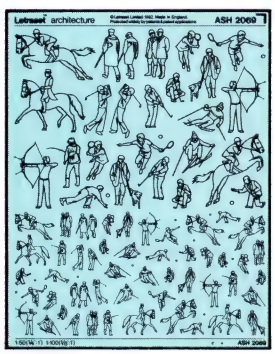


ASH2067 1:50 (1/4 = 1)
1:100 (1/8 = 1)
ASH2068 1:100 (1/8 = 1)
1:200 (1/16 = 1)

ASH2169 1:50 (1/4 = 1)
1:100 (1/8 = 1)

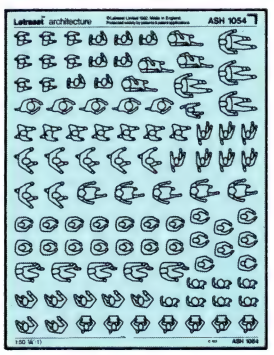


ASH2071 1:50 (1/4 = 1)
1:100 (1/8 = 1)
ASH2072 1:100 (1/8 = 1)
1:200 (1/16 = 1)



ASH2069 1:50 (1/4 = 1)
1:100 (1/8 = 1)
ASH2070 1:100 (1/8 = 1)
1:200 (1/16 = 1)

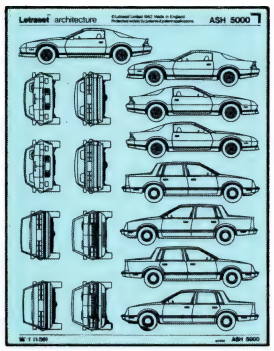
ASH4017 1:50 (1/4 = 1)
ASH2170 1:100 (1/8 = 1)
1:200 (1/16 = 1)
ASH4023 1:100 (1/8 = 1)



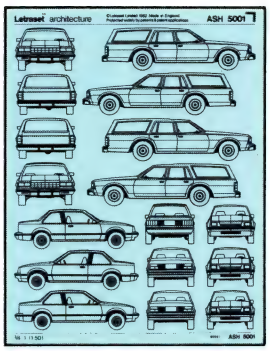
ASH1054 1:50 (1/4 = 1)
ASH1055 1:100 (1/8 = 1)

Vehicles

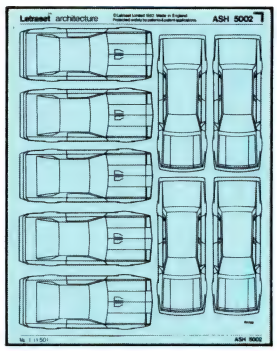
All sheets available in 7¼" × 9½" size.



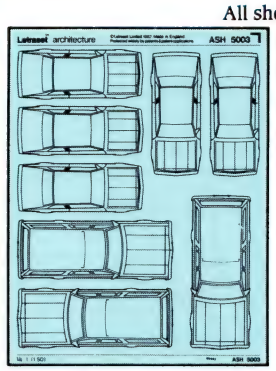
ASH5000 1/4 = 1 (1:50)
ASH5004 1/8 = 1 (1:100)



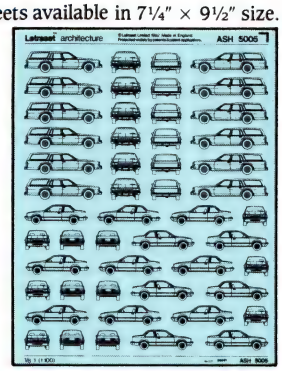
ASH5001 1/4 = 1 (1:50)



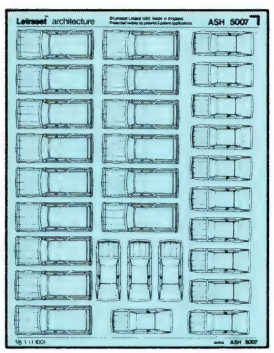
ASH5002 1/4 = 1 (1:50)
ASH5006 1/8 = 1 (1:100)



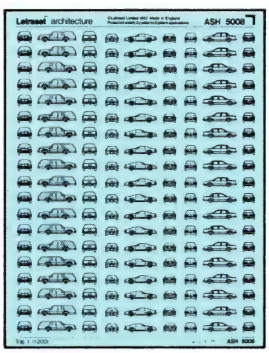
ASH5003 1/4 = 1 (1:50)



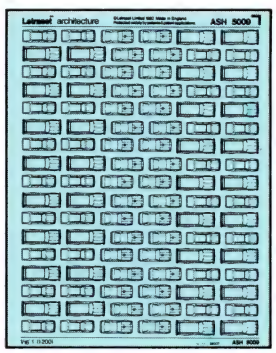
ASH5005 1/8 = 1 (1:100)



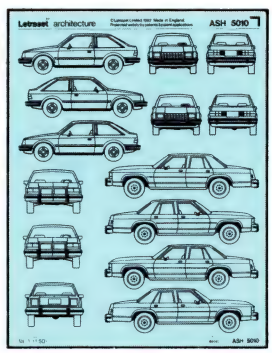
ASH5007 1/8 = 1 (1:100)



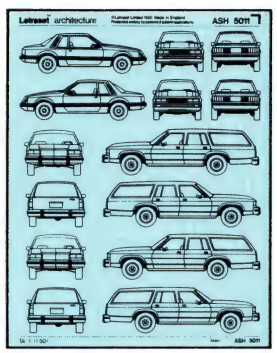
ASH5008 1/16 = 1 (1:200)



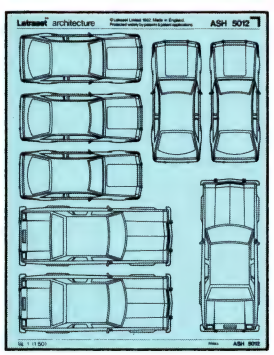
ASH5009 1/16 = 1 (1:200)



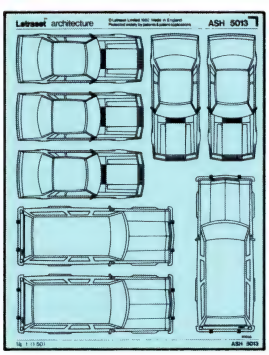
ASH5010 1/4 = 1 (1:50)
ASH5014 1/8 = 1 (1:100)



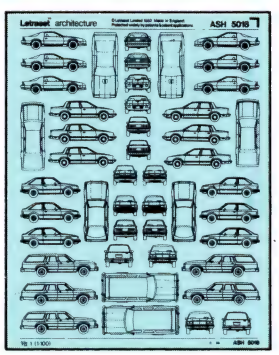
ASH5011 1/4 = 1 (1:50)
ASH5015 1/8 = 1 (1:100)



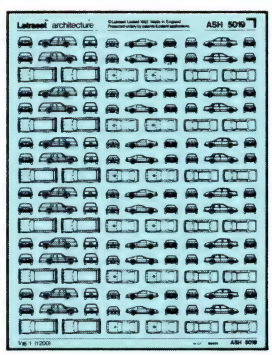
ASH5012 1/4 = 1 (1:50)
ASH5016 1/8 = 1 (1:100)



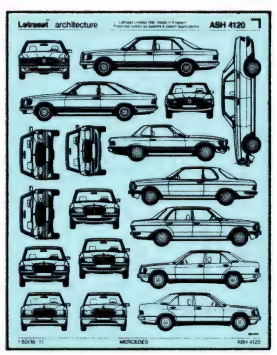
ASH5013 1/4 = 1 (1:50)
ASH5017 1/8 = 1 (1:100)



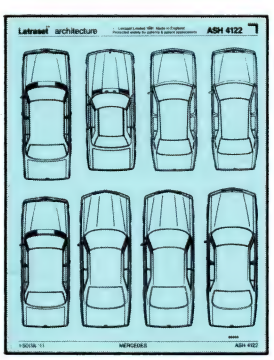
ASH5018 1/8 = 1 (1:100)



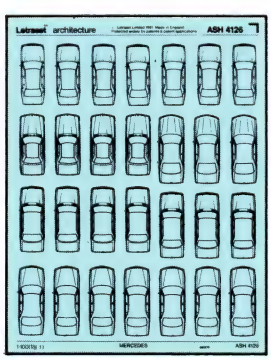
ASH5019 1/16 = 1 (1:200)



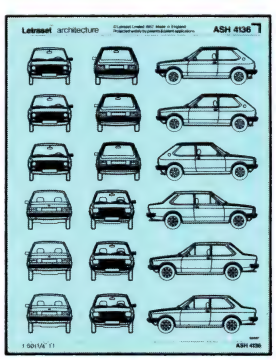
ASH4120 1:50 (1/4 = 1)
ASH4124 1:100 (1/8 = 1)



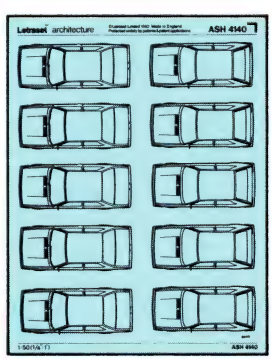
ASH4122 1:50 (1/4 = 1)



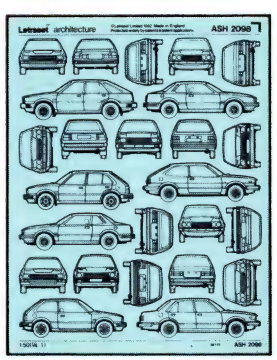
ASH4126 1:100 (1/8 = 1)



ASH4136 1:50 (1/4 = 1)
ASH4144 1:100 (1/8 = 1)



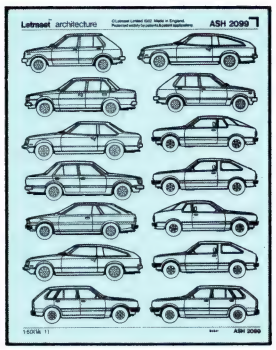
ASH4140 1:50 (1/4 = 1)
ASH4147 1:100 (1/8 = 1)



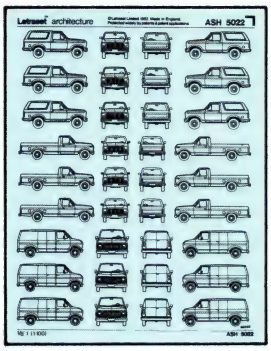
ASH2098 1:50 (1/4 = 1)

Vehicles and Pointers

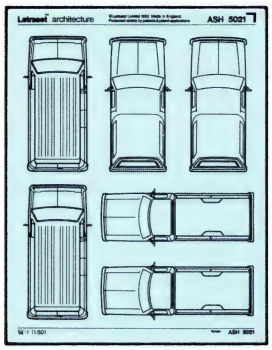
All sheets available in 7¼″ × 9½″ size.



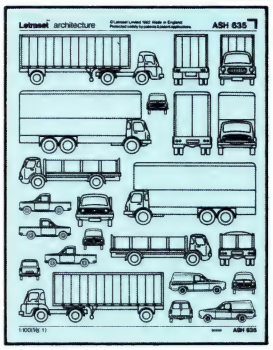
ASH2099 1:50 (1/4 = 1)
ASH2100 1:100 (1/8 = 1)



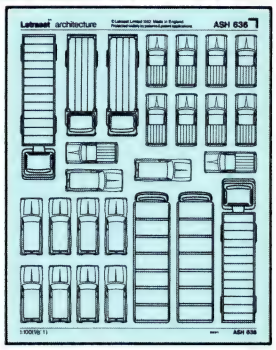
ASH5020 1/4 = 1 (1:50)
ASH5022 1/8 = 1 (1:100)
ASH5024 1/16 = 1 (1:200)



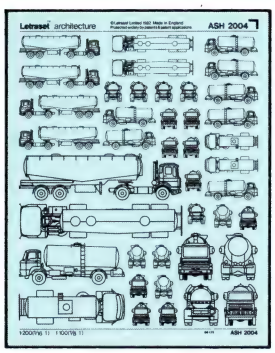
ASH5021 1/4 = 1 (1:50)
ASH5023 1/8 = 1 (1:100)
ASH5025 1/16 = 1 (1:200)



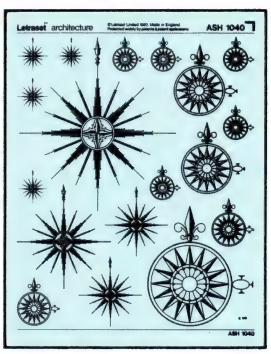
ASH635 1:100 (1/8 = 1)
ASH639 1:200 (1/16 = 1)



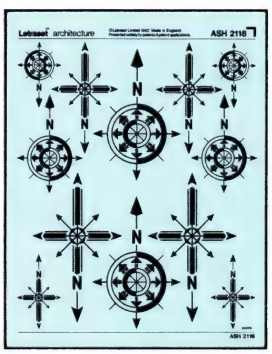
ASH636 1:100 (1/8 = 1)
ASH640 1:200 (1/16 = 1)



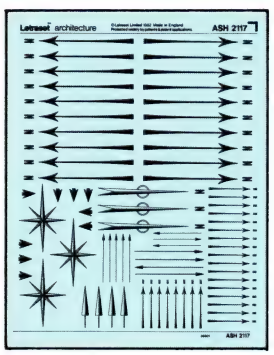
ASH2004 1:100 (1/8 = 1)



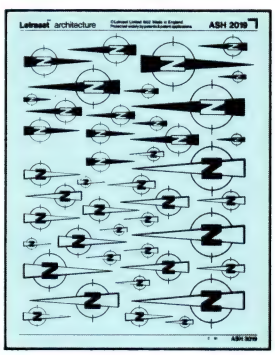
ASH1040



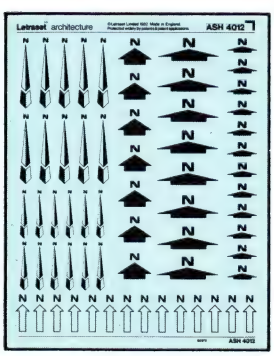
ASH2118



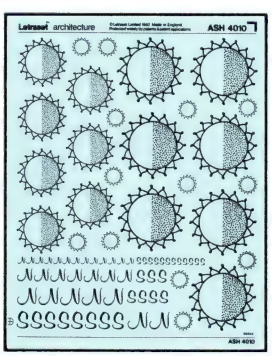
ASH2117



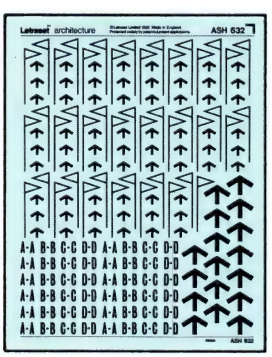
ASH2019



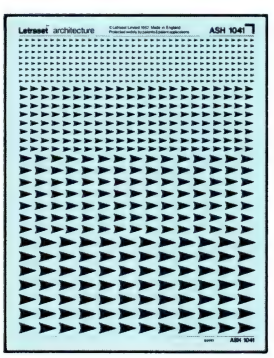
ASH4012



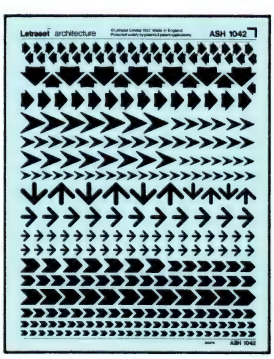
ASH4010



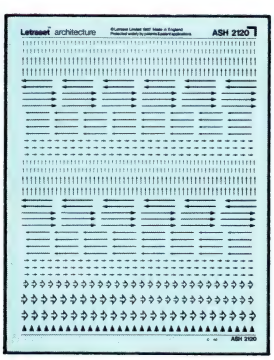
ASH632



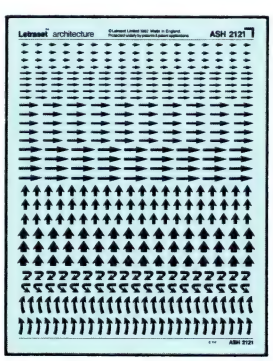
ASH1041



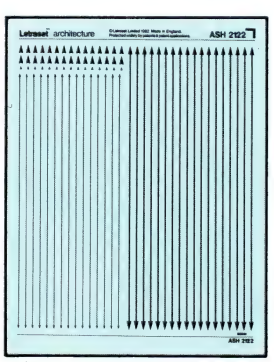
ASH1042



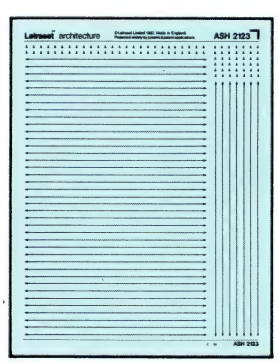
ASH2120



ASH2121



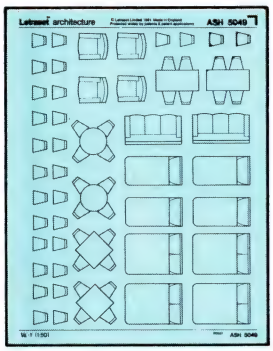
ASH2122



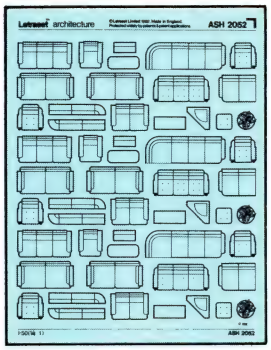
ASH2123

House and Office Furniture

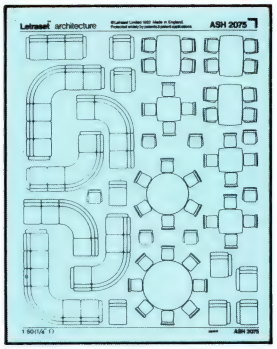
All sheets available in 7¼" × 9½" size.



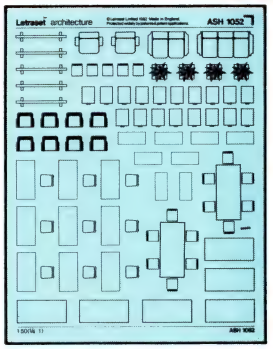
ASH5049 1/4 = 1 (1:50)
ASH5048 1/4 = 1 (1:100)



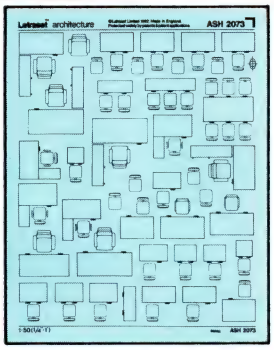
ASH2052 1:50 (1/4 = 1)
ASH2053 1:100 (1/8 = 1)



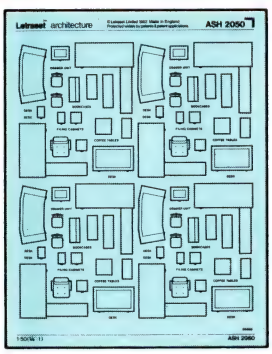
ASH2075 1:50 (1/4 = 1)
ASH2076 1:100 (1/8 = 1)



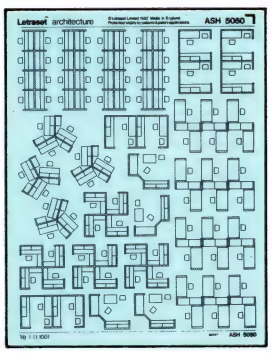
ASH1052 1:50 (1/4 = 1)
ASH1053 1:100 (1/8 = 1)



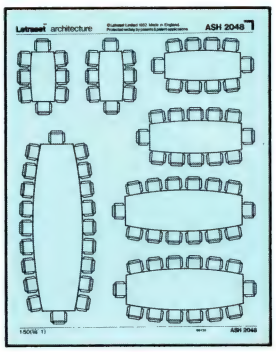
ASH2073 1:50 (1/4 = 1)
ASH2074 1:100 (1/8 = 1)



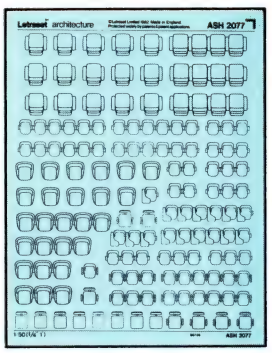
ASH2050 1:50 (1/4 = 1)
ASH2051 1:100 (1/8 = 1)



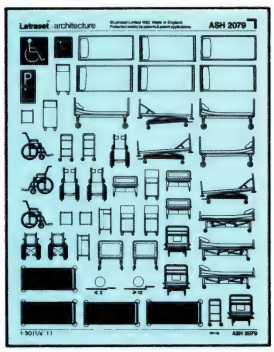
ASH5050 1/8 = 1 (1:100)
ASH5051 1/16 = 1 (1:200)



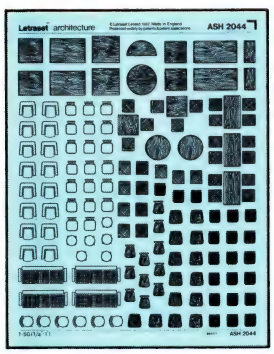
ASH2048 1:50 (1/4 = 1)
ASH2049 1:100 (1/8 = 1)



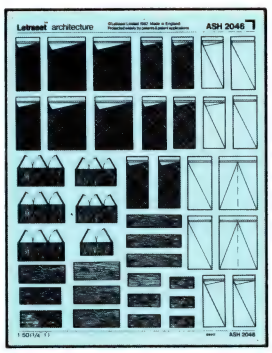
ASH2077 1:50 (1/4 = 1)
ASH2078 1:100 (1/8 = 1)



ASH2079 1:50 (1/4 = 1)
ASH2080 1:100 (1/8 = 1)



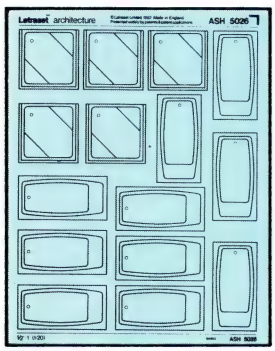
ASH2044 1:50 (1/4 = 1)
ASH2045 1:100 (1/8 = 1)



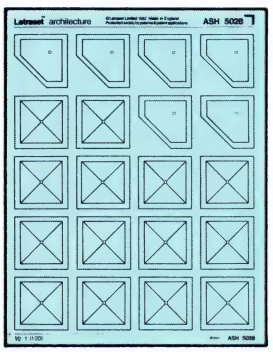
ASH2046 1:50 (1/4 = 1)
ASH2047 1:100 (1/8 = 1)

Bath and Kitchen Fixtures, Electrical Symbols, Linear Scales, Title Sheets and General Symbols

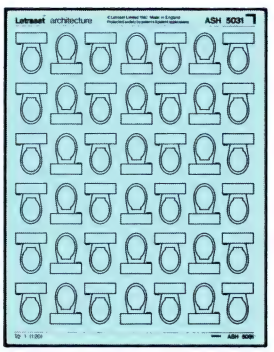
All sheets available in 7¼" × 9½" size.



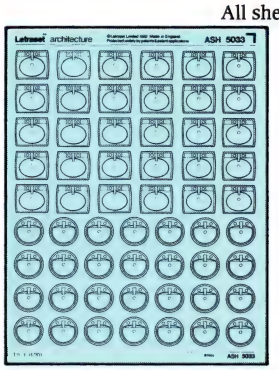
ASH5026 1/2 = 1
ASH5027 1/4 = 1



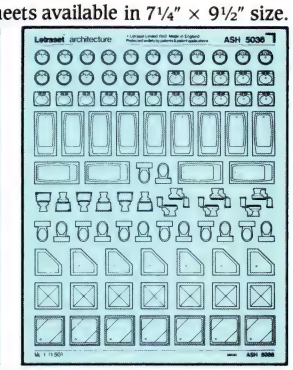
ASH5028 1/2 = 1
ASH5029 1/4 = 1
ASH5030 1/8 = 1



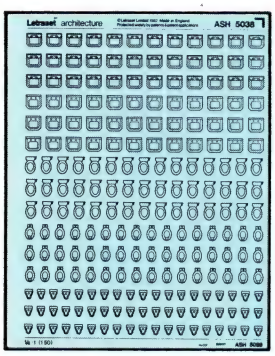
ASH5031 1/2 = 1
ASH5032 1/4 = 1



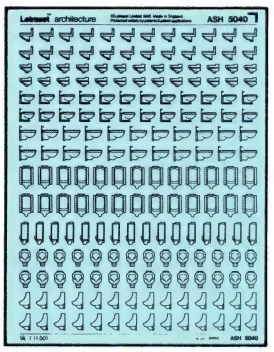
ASH5033 1/2 = 1
ASH5034 1/4 = 1
ASH5035 1/8 = 1



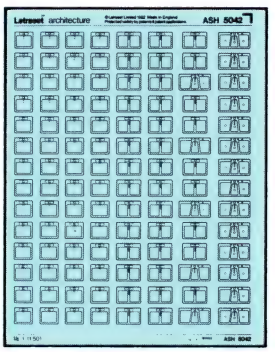
ASH5036 1/4 = 1
ASH5037 1/8 = 1



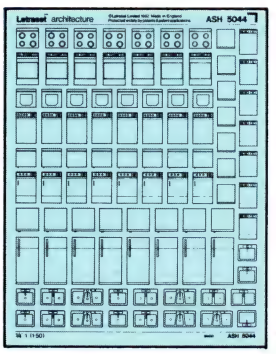
ASH5038 1/4 = 1
ASH5039 1/8 = 1



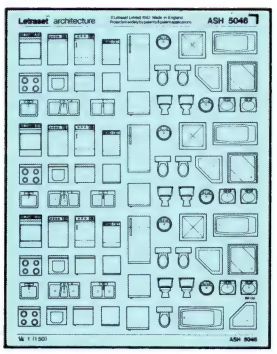
ASH5040 1/4 = 1
ASH5041 1/8 = 1



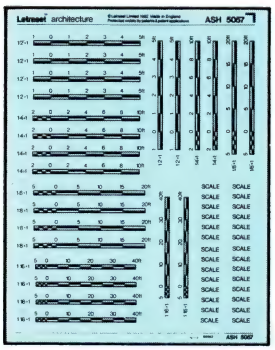
ASH5042 1/4 = 1
ASH5043 1/8 = 1



ASH5044 1/4 = 1
ASH5045 1/8 = 1

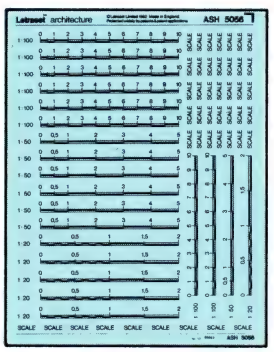


ASH5046 1/4 = 1
ASH5047 1/8 = 1

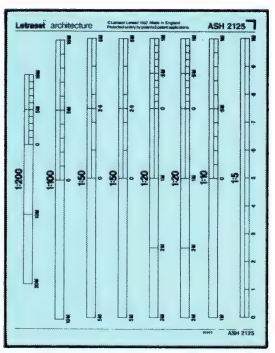


ASH5057

ASH2126



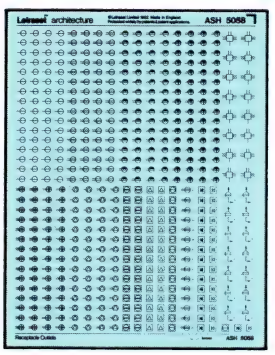
ASH5056



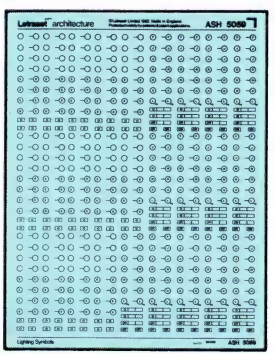
ASH2125

ASH5052 36 + 18 point
ASH5053 24 + 12 point

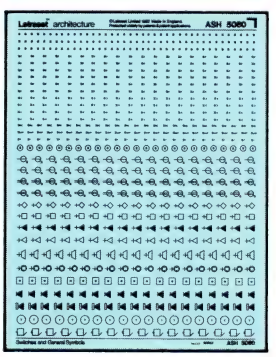
ASH 5054 36 + 18 point
ASH 5055 24 + 12 point



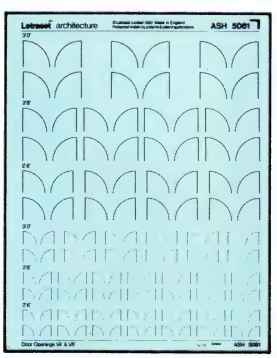
ASH5058



ASH5059

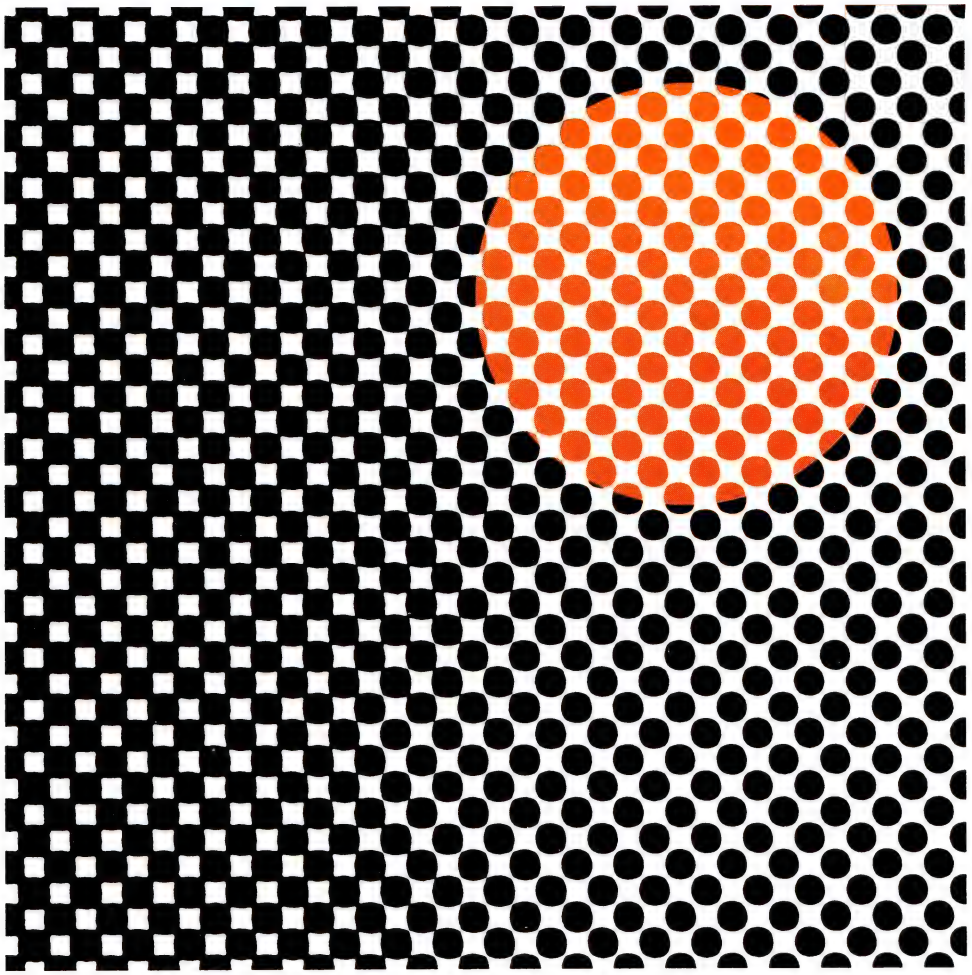


ASH5060



ASH5061

Shading Films



240	Letratone Sheets
255	Instantex
255	Letratone Fisher Cartographic Patterns
256	Self-Adhesive Rules, Borders and Symbols

Letratone Sheets/Percentage Dot Screen Tints

All sheets available in 10″ × 15″ size
✻ Available in 15″ × 20″ size

LT1✻ 10% 27.5 lines/inch
LT2✻ 20% 27.5 lines/inch
LT3✻ 30% 27.5 lines/inch
LT4✻ 40% 27.5 lines/inch
LT8✻ 10% 30 lines/inch
LT9✻ 20% 30 lines/inch
LT10✻ 30% 30 lines/inch
LT11✻ 40% 30 lines/inch
LT15✻ 10% 32.5 lines/inch
LT16✻ 20% 32.5 lines/inch
LT17✻ 30% 32.5 lines/inch
LT18✻ 40% 32.5 lines/inch
LT22✻ 10% 42.5 lines/inch
LT23✻ 20% 42.5 lines/inch
LT24✻ 30% 42.5 lines/inch
LT25✻ 40% 42.5 lines/inch
LT29✻ 10% 50 lines/inch
LT30✻ 20% 50 lines/inch
LT31✻ 30% 50 lines/inch
LT32✻ 40% 50 lines/inch
LT36✻ 10% 55 lines/inch
LT37✻ 20% 55 lines/inch
LT38✻ 30% 55 lines/inch
LT39✻ 40% 55 lines/inch
LT43✻ 10% 60 lines/inch
LT44✻ 20% 60 lines/inch
LT45✻ 30% 60 lines/inch
LT46✻ 40% 60 lines/inch
LT50✻ 10% 65 lines/inch
LT51✻ 20% 65 lines/inch
LT52✻ 30% 65 lines/inch
LT53✻ 40% 65 lines/inch
LT57✻ 10% 85 lines/inch
LT58✻ 20% 85 lines/inch
LT59✻ 30% 85 lines/inch
LT60✻ 40% 85 lines/inch
LT280 10% 101.5 lines/inch
LT281 20% 101.5 lines/inch
LT282 30% 101.5 lines/inch
LT283 40% 101.5 lines/inch

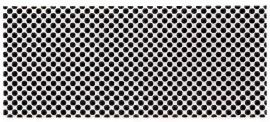
Shade and tint your artwork for added depth and dimension. Quickly and consistently. For simple coding or highly creative illustration.

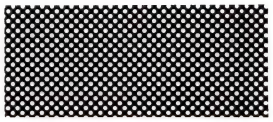
Choose from more than 450 tints and patterns in black, and several in white. The full line comes in 10″ × 15″ sheets, with many available in 15″ × 20″ sheets. Each sheet features translucent backing for easier positioning and overlaying. Each cuts easily and is repositionable. Offers a non-glare matt surface and high opacity. Reproduces crisply and sharply. Provides a firm bond that resists heat, bubbling and shrinking. And since each sheet is surface printed, you can scrape it with a knife to create highlights for added dimension.

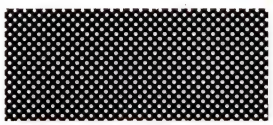
For more ideas on how to use Letratone sheets, turn to the *Designing Ideas* section of this handbook.

Percentage Dot Screen Tints

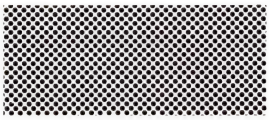
All sheets available in 10″ × 15″ size
✻ Available in 15″ × 20″ size

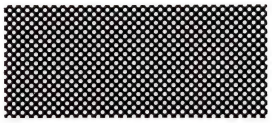

LT5✻ 50% 27.5 lines/inch

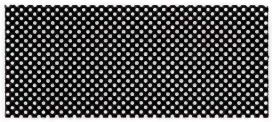

LT6✻ 60% 27.5 lines/inch

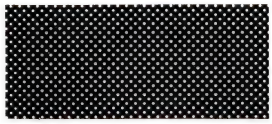

LT7✻ 70% 27.5 lines/inch

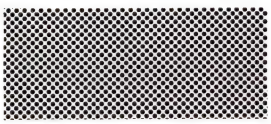
LT975 80% 27.5 lines/inch


LT12✻ 50% 30 lines/inch


LT13✻ 60% 30 lines/inch


LT14✻ 70% 30 lines/inch

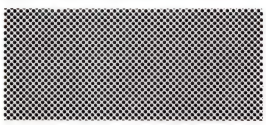

LT976 80% 30 lines/inch

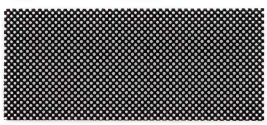

LT19✻ 50% 32.5 lines/inch

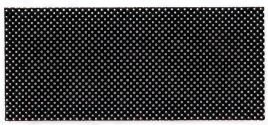
LT20✻ 60% 32.5 lines/inch

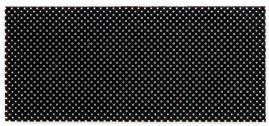
LT21✻ 70% 32.5 lines/inch

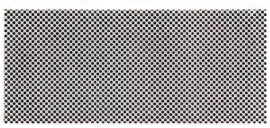
LT977 80% 32.5 lines/inch

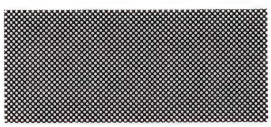

LT26✻ 50% 42.5 lines/inch

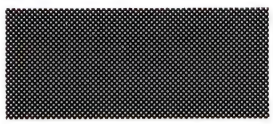

LT27✻ 60% 42.5 lines/inch

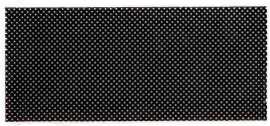

LT28✻ 70% 42.5 lines/inch

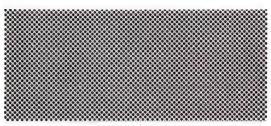

LT978 80% 42.5 lines/inch

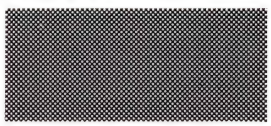

LT33✻ 50% 50 lines/inch

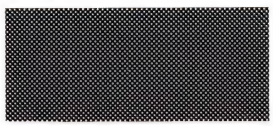

LT34✻ 60% 50 lines/inch

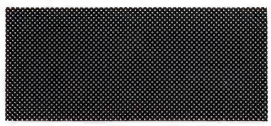

LT35✻ 70% 50 lines/inch

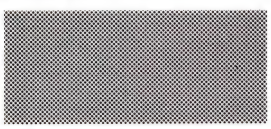

LT979 80% 50 lines/inch

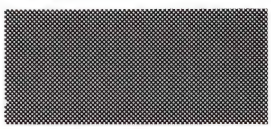

LT40✻ 50% 55 lines/inch

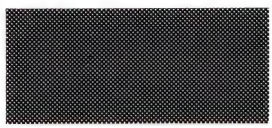

LT41✻ 60% 55 lines/inch


LT42✻ 70% 55 lines/inch

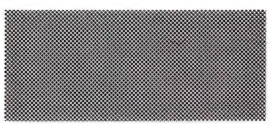

LT980 80% 55 lines/inch

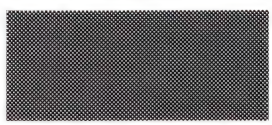

LT47✻ 50% 60 lines/inch

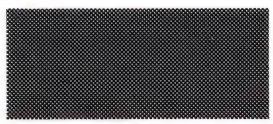

LT48✻ 60% 60 lines/inch


LT49✻ 70% 60 lines/inch

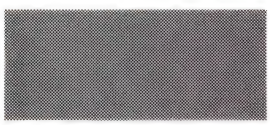
LT981 80% 60 lines/inch


LT54✻ 50% 65 lines/inch


LT55✻ 60% 65 lines/inch


LT56✻ 70% 65 lines/inch

LT278 80% 65 lines/inch


LT61✻ 50% 85 lines/inch

LT62✻ 60% 85 lines/inch

LT63✻ 70% 85 lines/inch

LT279 80% 85 lines/inch

LT284 50% 101.5 lines/inch

LT285 60% 101.5 lines/inch

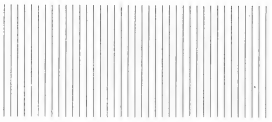
LT286 70% 101.5 lines/inch

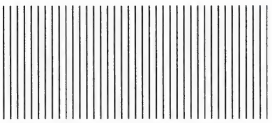
LT287 80% 101.5 lines/inch

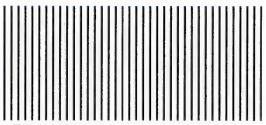
Ordering information
Order from your Letraset dealer:
Standard sheets 10″ × 15″
Large sheets 15″ × 20″

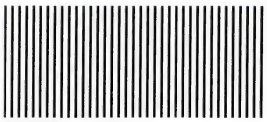
Percentage Line Tints

All sheets available in 10″ × 15″ size

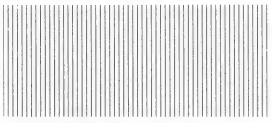

LT209 10% 27.5 lines/inch

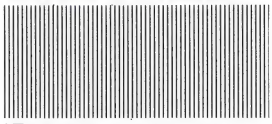

LT210 20% 27.5 lines/inch

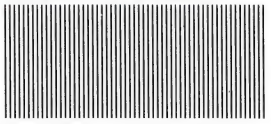

LT211 30% 27.5 lines/inch

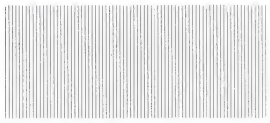

LT212 40% 27.5 lines/inch

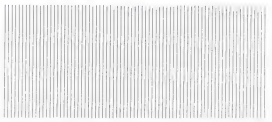
LT214 10% 42.5 lines/inch

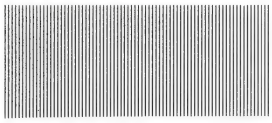

LT215 20% 42.5 lines/inch

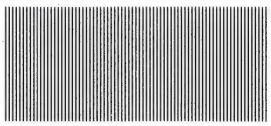

LT216 30% 42.5 lines/inch


LT217 40% 42.5 lines/inch

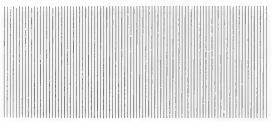

LT434 10% 55 lines/inch

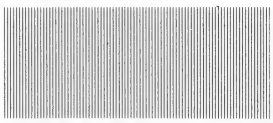

LT435 20% 55 lines/inch

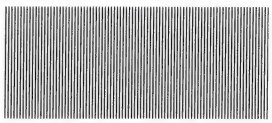

LT436 30% 55 lines/inch


LT437 40% 55 lines/inch

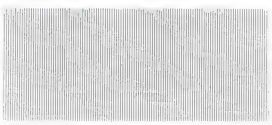
LT219 10% 65 lines/inch

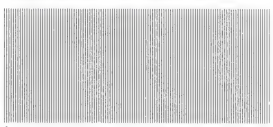

LT220 20% 65 lines/inch

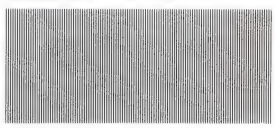

LT221 30% 65 lines/inch


LT222 40% 65 lines/inch

LT310 10% 85 lines/inch


LT245 20% 85 lines/inch

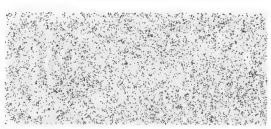

LT246 30% 85 lines/inch


LT247 40% 85 lines/inch

Mezzotints

LT303

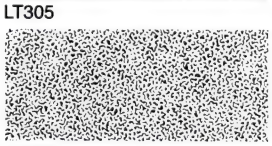
LT304


LT305

LT306

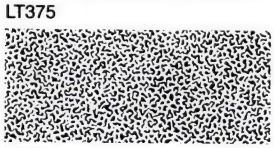
LT307

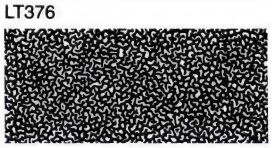
LT375


LT376

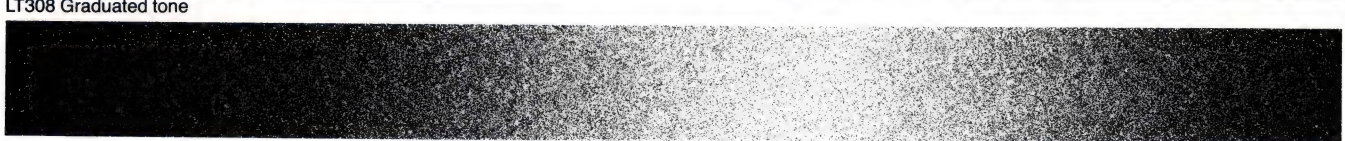
LT377

LT378


LT379

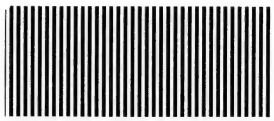

LT380

LT308 Graduated tone

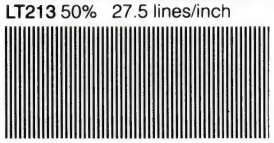

LT309 Graduated tone

Percentage Line Tints

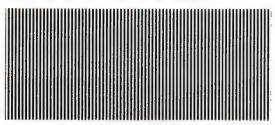
All sheets available in 10″ × 15″ size



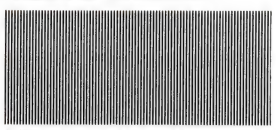
LT213 50% 27.5 lines/inch



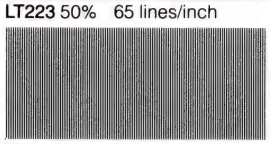
LT218 50% 42.5 lines/inch



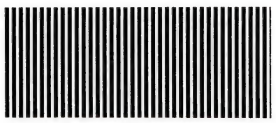
LT438 50% 55 lines/inch



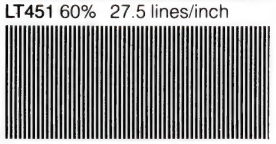
LT223 50% 65 lines/inch



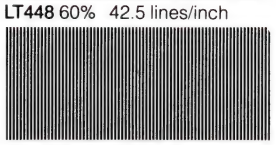
LT248 50% 85 lines/inch



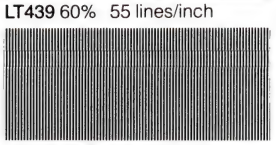
LT451 60% 27.5 lines/inch



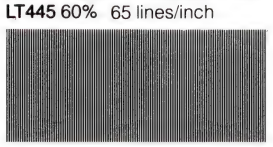
LT448 60% 42.5 lines/inch



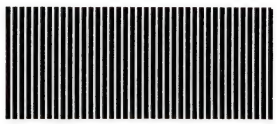
LT439 60% 55 lines/inch



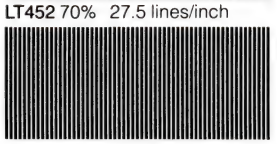
LT445 60% 65 lines/inch



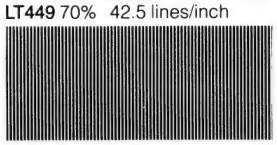
LT442 60% 85 lines/inch



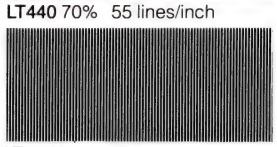
LT452 70% 27.5 lines/inch



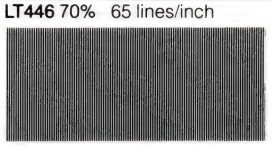
LT449 70% 42.5 lines/inch



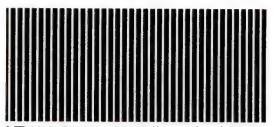
LT440 70% 55 lines/inch



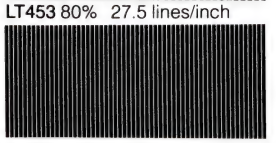
LT446 70% 65 lines/inch



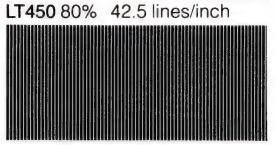
LT443 70% 85 lines/inch



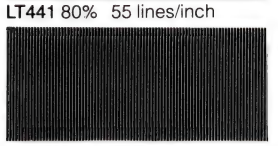
LT453 80% 27.5 lines/inch



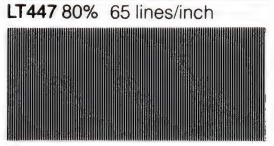
LT450 80% 42.5 lines/inch



LT441 80% 55 lines/inch

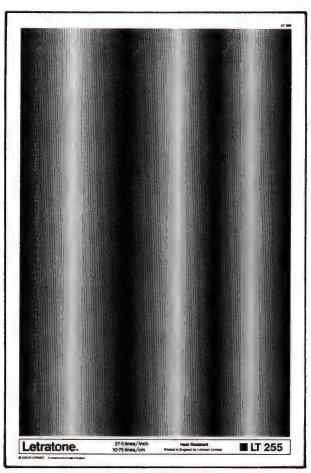


LT447 80% 65 lines/inch

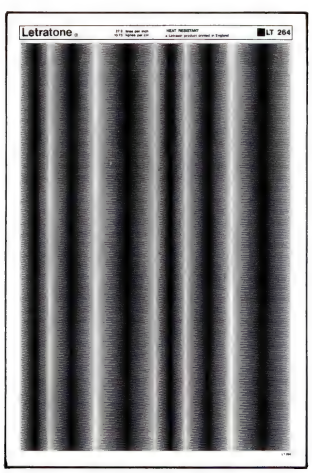


LT444 80% 85 lines/inch

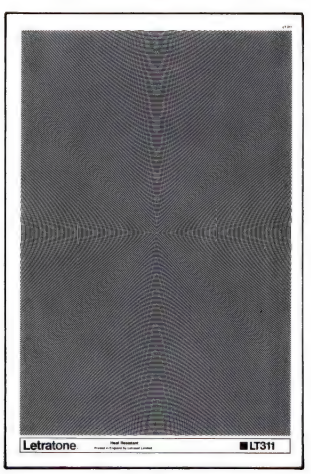
Graduated Tint Examples



Horizontal Gradation



Horizontal Gradation



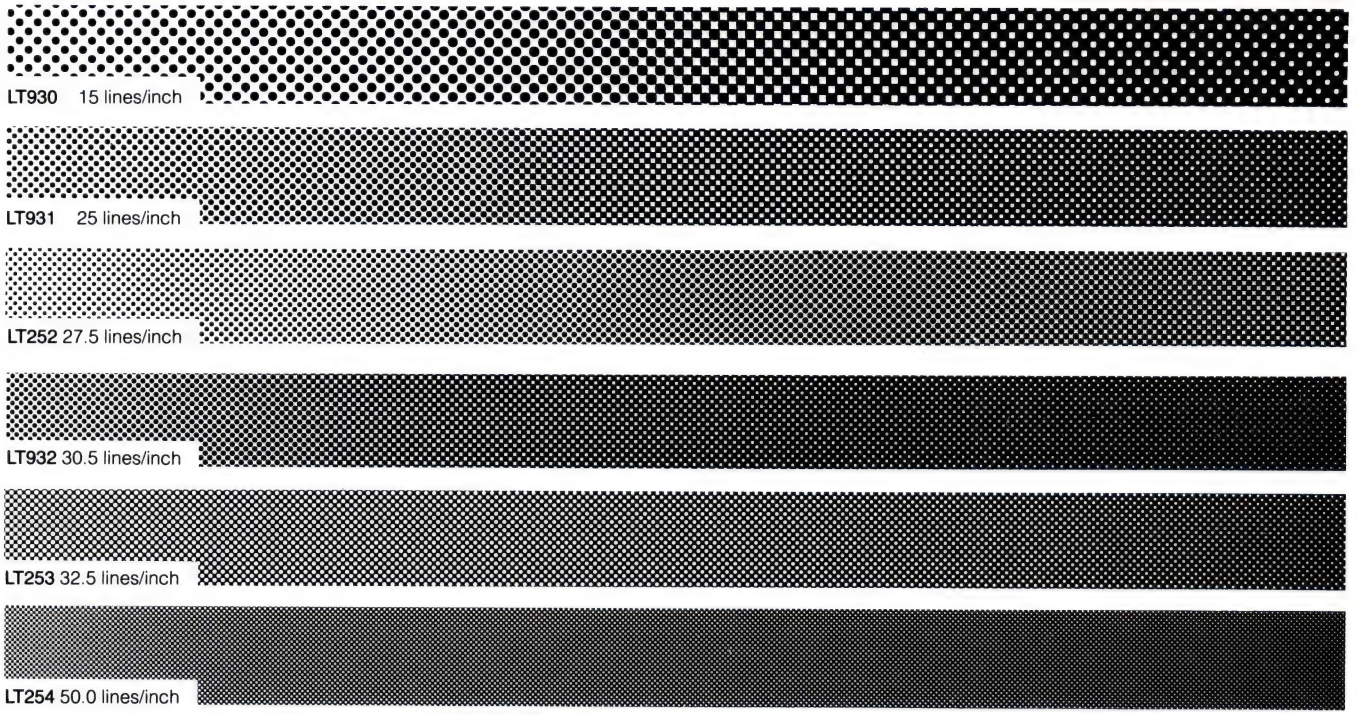
Concentric Circular Gradation

Vertical Gradation

Graduated Dot Tints/Vertical and Horizontal

Vertical

All sheets available in 10″ × 15″ size



LT930 15 lines/inch

LT931 25 lines/inch

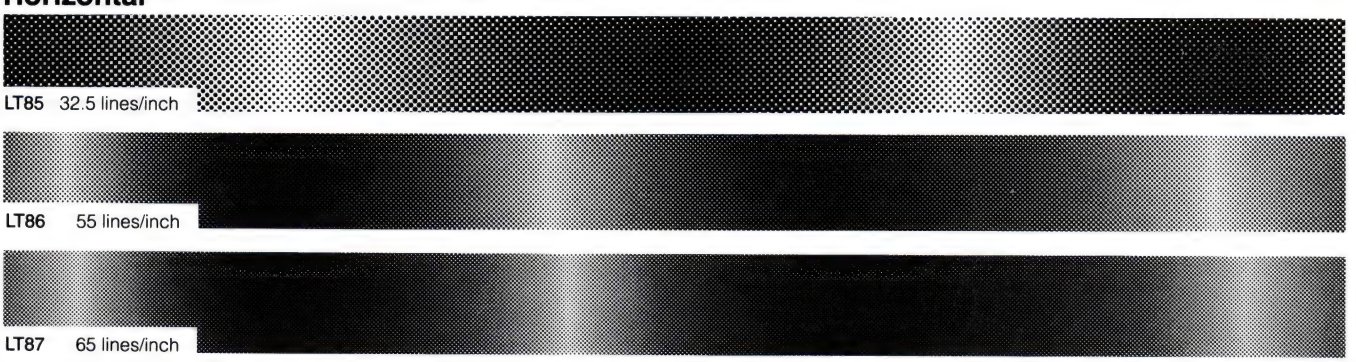
LT252 27.5 lines/inch

LT932 30.5 lines/inch

LT253 32.5 lines/inch

LT254 50.0 lines/inch

Horizontal



LT85 32.5 lines/inch

LT86 55 lines/inch

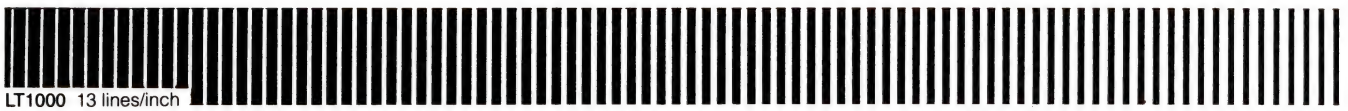
LT87 65 lines/inch

To see example of gradation, turn to page 243.

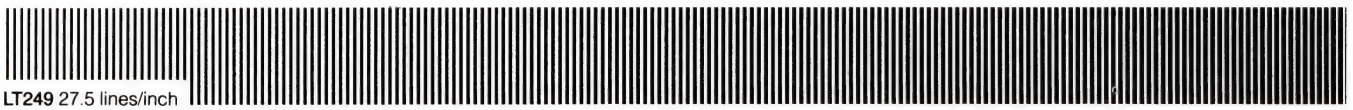
Graduated Line Tints/Vertical and Horizontal

Vertical

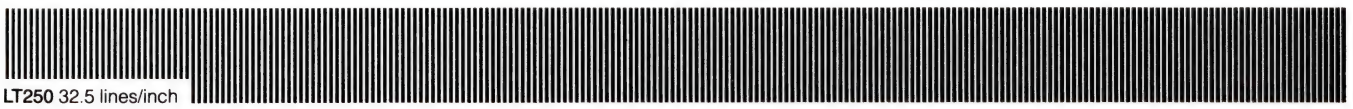
All sheets available in 10″ × 15″ size



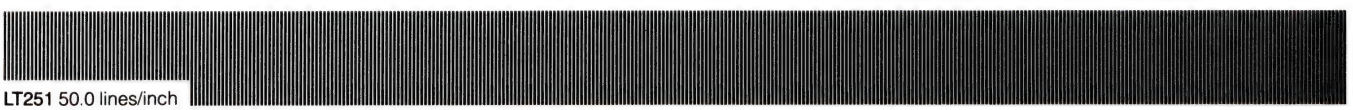
LT1000 13 lines/inch



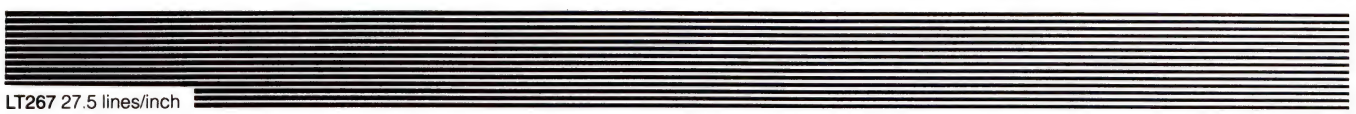
LT249 27.5 lines/inch



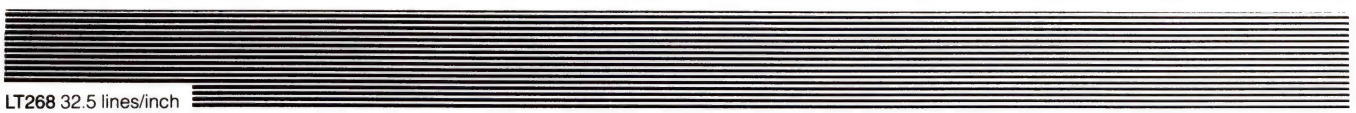
LT250 32.5 lines/inch



LT251 50.0 lines/inch



LT267 27.5 lines/inch



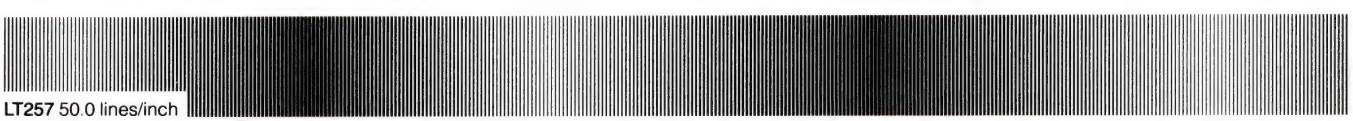
LT268 32.5 lines/inch

LT269 50.0 lines/inch

Horizontal

LT255 27.5 lines/inch

LT256 32.5 lines/inch



LT257 50.0 lines/inch

LT258 27.5 lines/inch

LT259 32.5 lines/inch

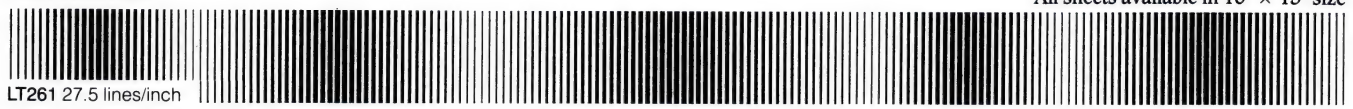
LT260 50.0 lines/inch

To see example of gradation, turn to page 243.

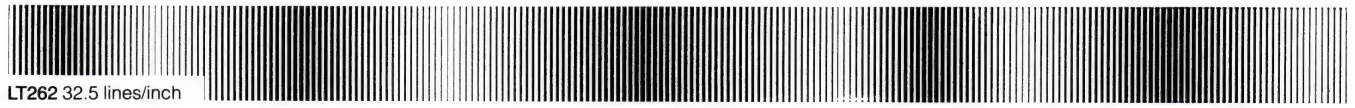
Graduated Line Tints/Horizontal Concentric Circular Gradation

Horizontal

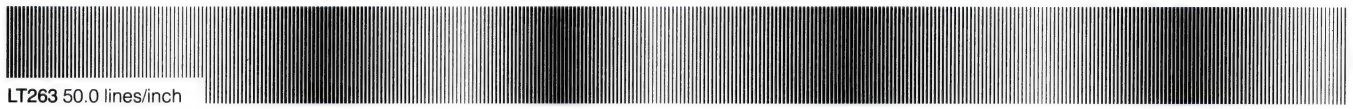
All sheets available in 10″ × 15″ size



LT261 27.5 lines/inch



LT262 32.5 lines/inch

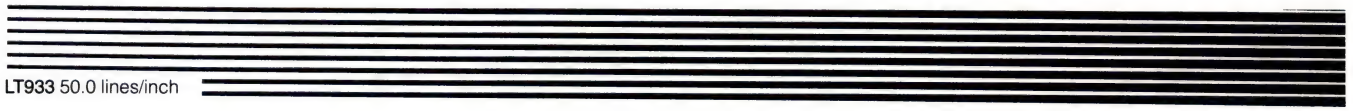


LT263 50.0 lines/inch

LT264 27.5 lines/inch

LT265 32.5 lines/inch

LT266 50.0 lines/inch

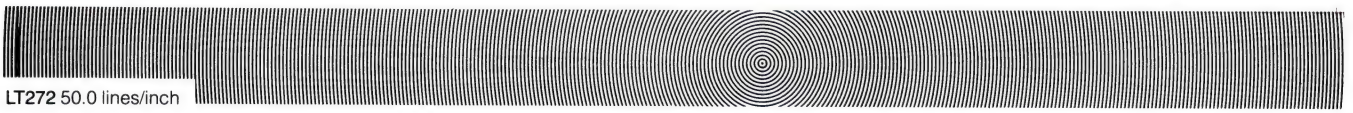


LT933 50.0 lines/inch

Concentric Circular Gradation

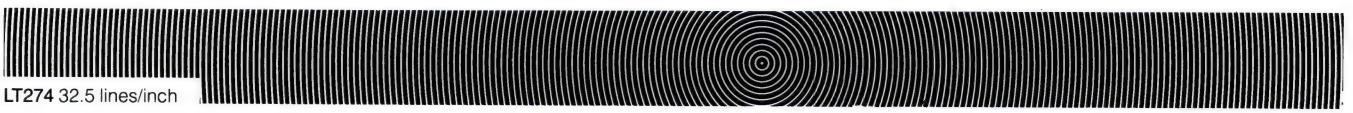
LT270 27.5 lines/inch

LT271 32.5 lines/inch



LT272 50.0 lines/inch

LT273 27.5 lines/inch



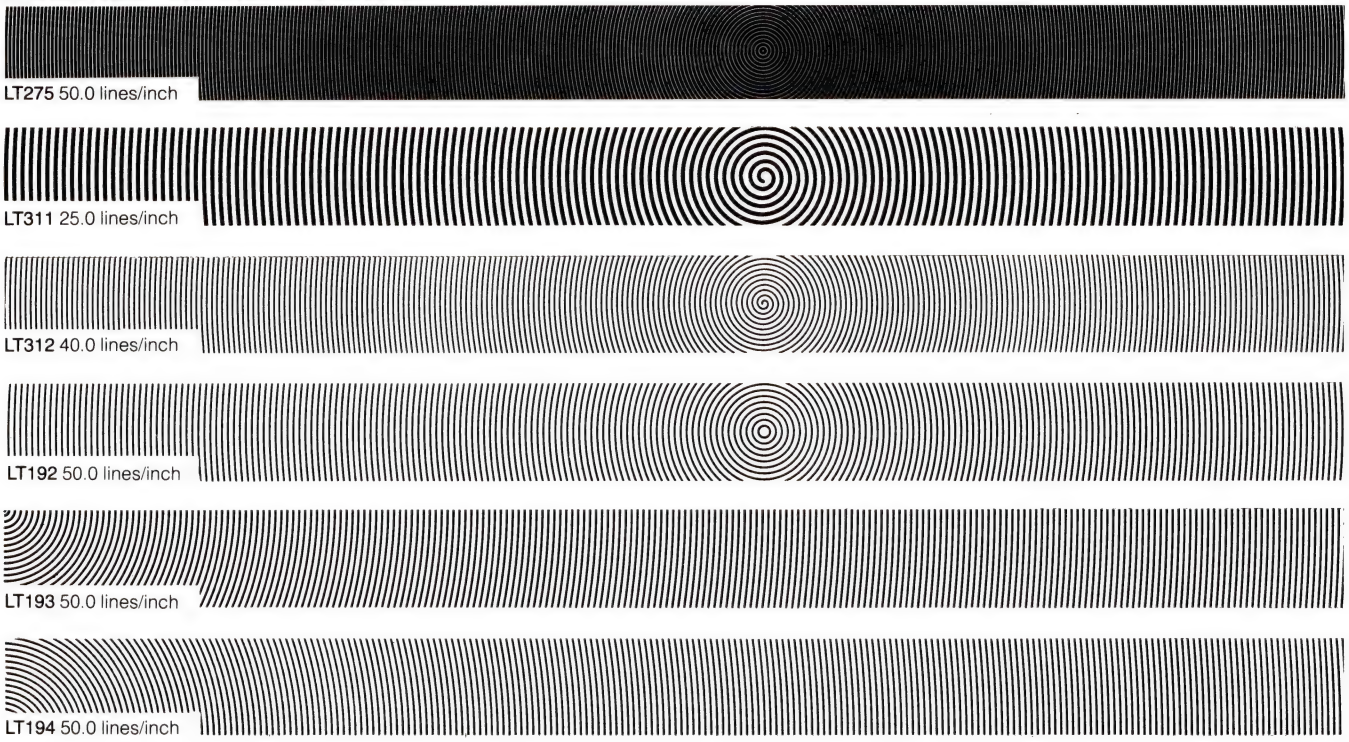
LT274 32.5 lines/inch

To see example of gradation, turn to page 243.

Concentric Circular Gradation and Perspective Lines/Horizontal Gradation

Concentric Circular Gradation

All sheets available in 10″ × 15″ size



LT275 50.0 lines/inch

LT311 25.0 lines/inch

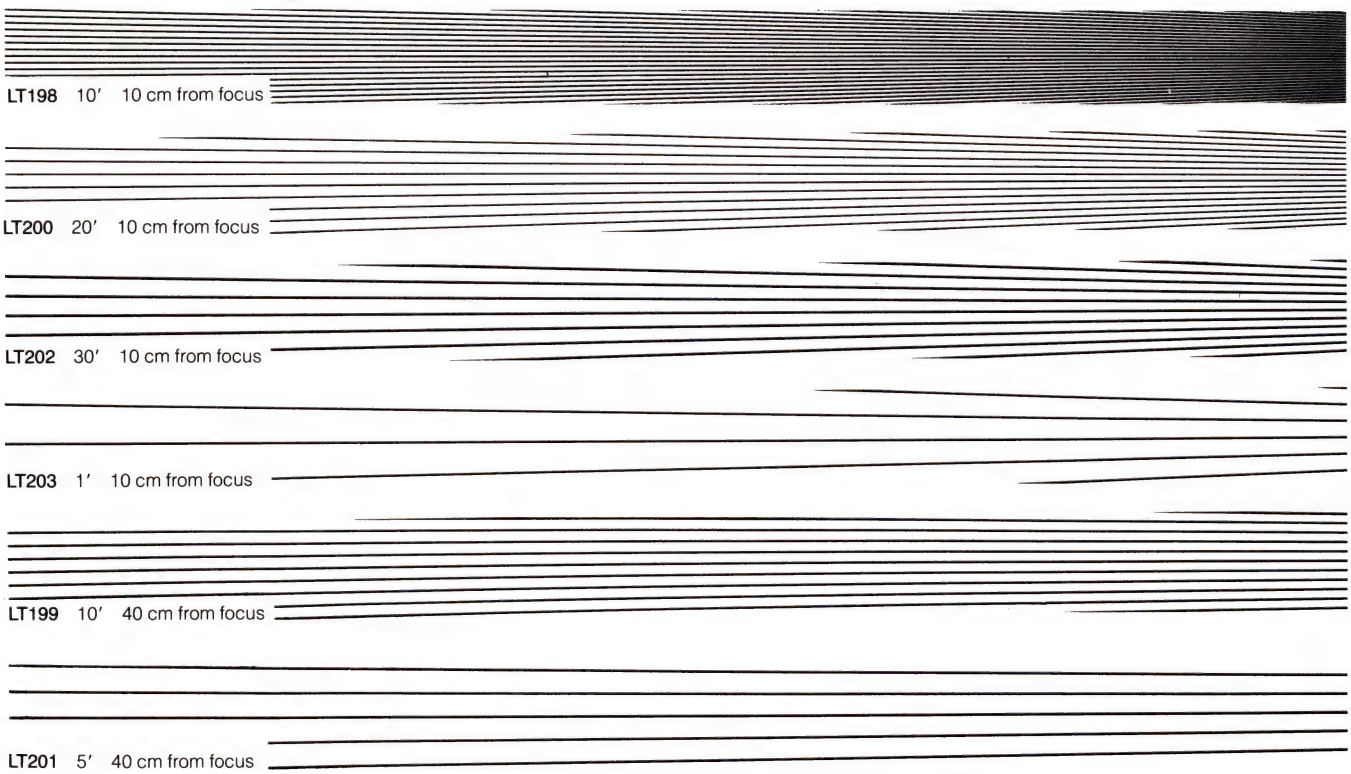
LT312 40.0 lines/inch

LT192 50.0 lines/inch

LT193 50.0 lines/inch

LT194 50.0 lines/inch

Perspective Lines/Horizontal Gradation



LT198 10′ 10 cm from focus

LT200 20′ 10 cm from focus

LT202 30′ 10 cm from focus

LT203 1′ 10 cm from focus

LT199 10′ 40 cm from focus

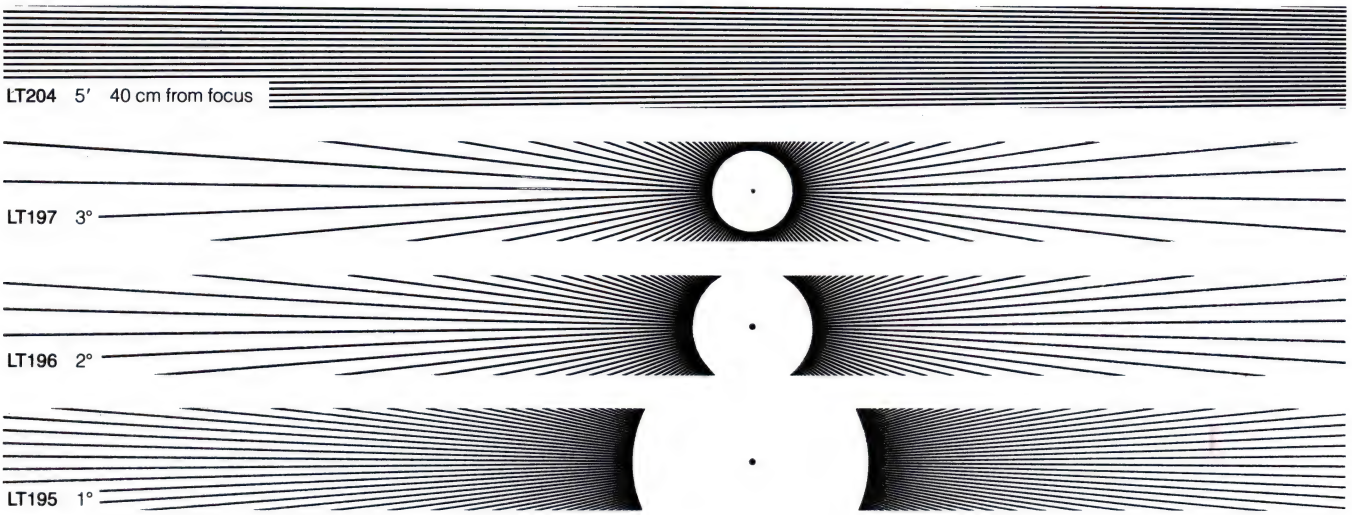
LT201 5′ 40 cm from focus

To see example of gradation, turn to page 243.

Perspective Lines/Horizontal Gradation and White Letratone

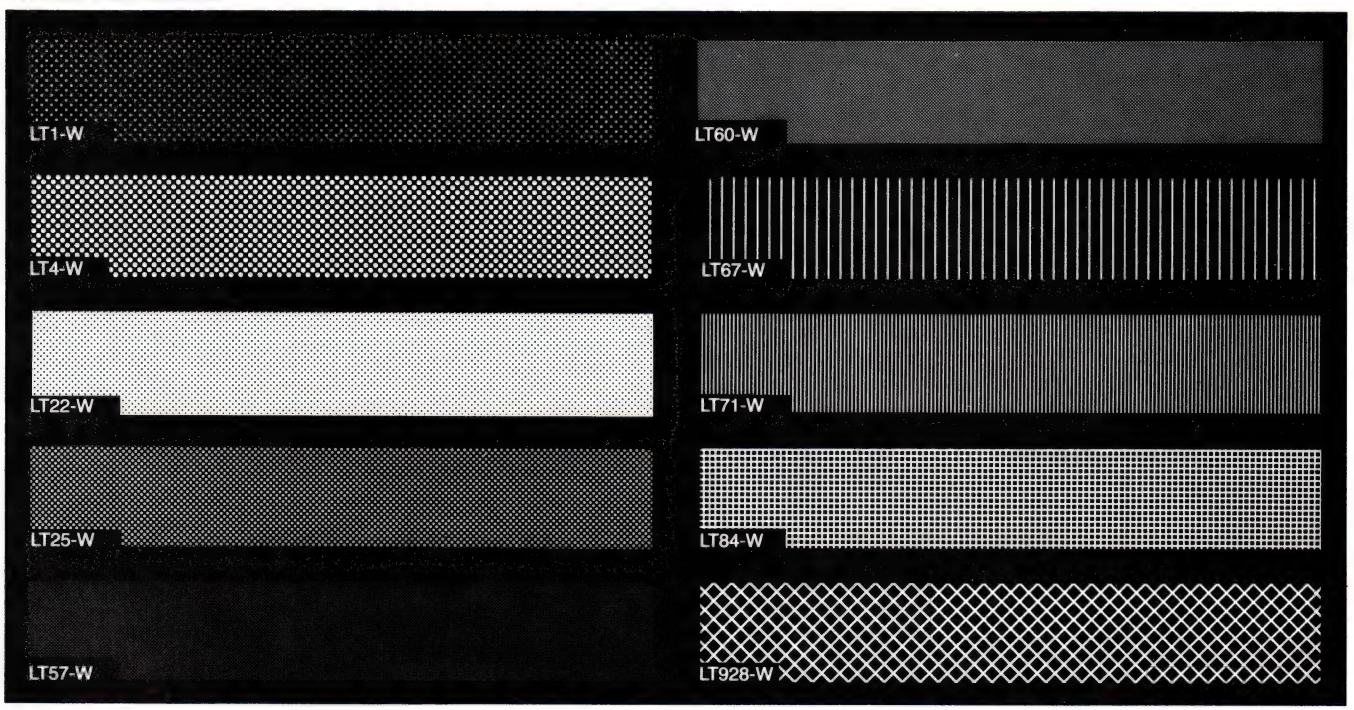
Perspective Lines/Horizontal Gradation

All sheets available in 10″ × 15″ size



To see example of gradation, turn to page 243.

White Letratone

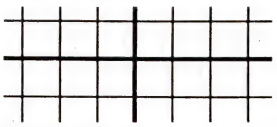


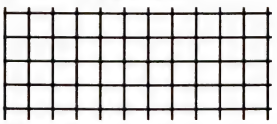
White Letratone products are also available in black.

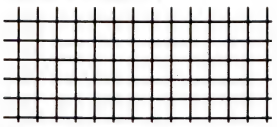
Grids and Dots

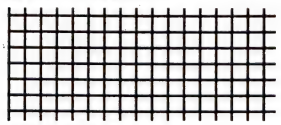
All sheets available in 10″ × 15″ size
✻ Available in 15″ × 20″ size

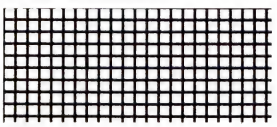
LT79 4 lines/inch

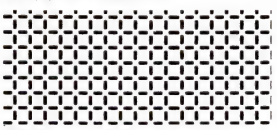

LT160 6.4 lines/inch

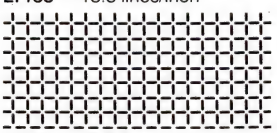

LT80✻ 8 lines/inch

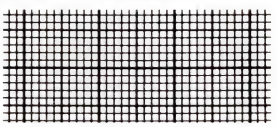

LT81✻ 10 lines/inch

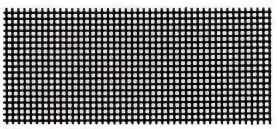

LT82✻ 12 lines/inch

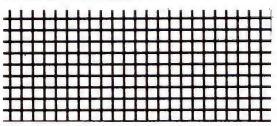

LT83✻ 16 lines/inch

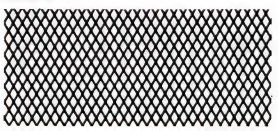

LT158 13.5 lines/inch

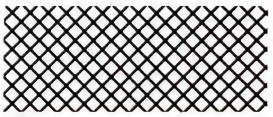

LT157 13.5 lines/inch

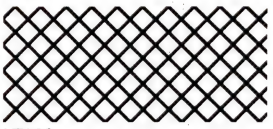

LT159 25.4 lines/inch

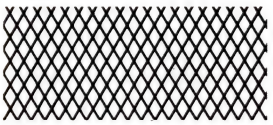

LT84✻ 32 lines/inch

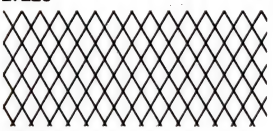

LT329

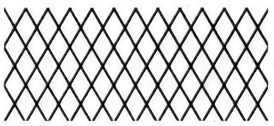

LT224

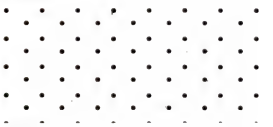

LT928


LT929

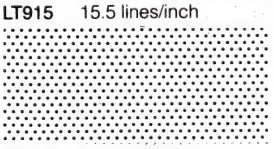

LT225

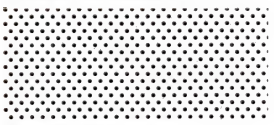

LT226


LT227


LT241

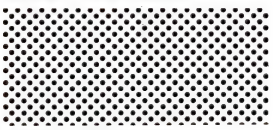
LT915 15.5 lines/inch

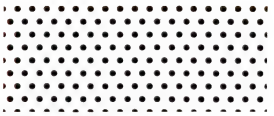

LT142✻ 24 lines/inch

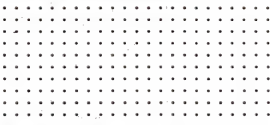

LT143✻ 22 lines/inch

LT906 19.5 lines/inch

LT909 22.5 lines/inch

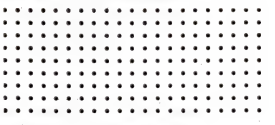

LT904 23.5 lines/inch

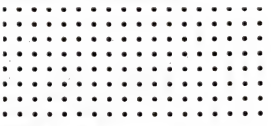

LT144✻ 14 lines/inch

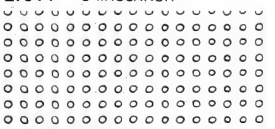

LT148 13 lines/inch

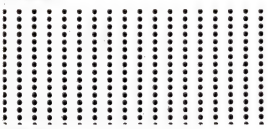
LT912 16 lines/inch

LT907 17 lines/inch

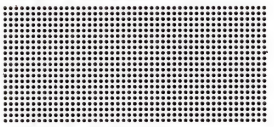

LT913 11 lines/inch

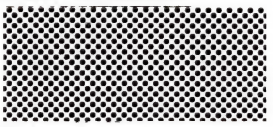

LT914 9 lines/inch

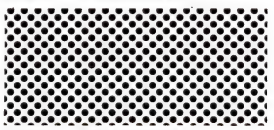

LT969

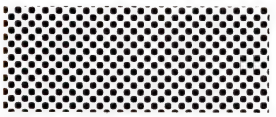

LT955

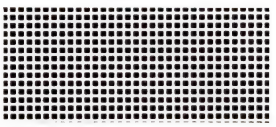
LT900 62 lines/inch

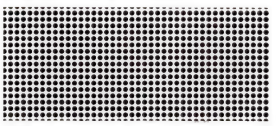

LT905 26 lines/inch

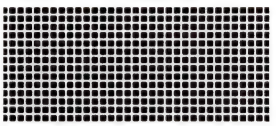

LT901 26 lines/inch

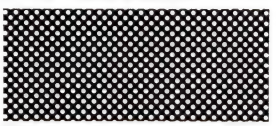

LT119 20 lines/inch

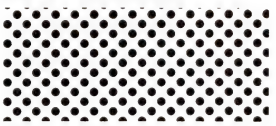

LT916 20 lines/inch

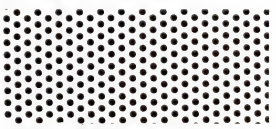

LT910 23 lines/inch


LT908 21.5 lines/inch


LT118 23.5 lines/inch

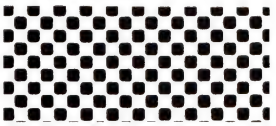

LT902 26 lines/inch

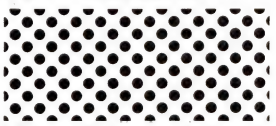

LT115✻ 14 lines/inch


LT911 16 lines/inch

LT918

LT113✻ 9 lines/inch

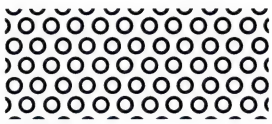

LT917 10.5 lines/inch

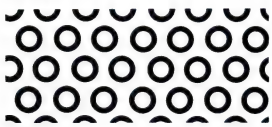

LT114✻ 11 lines/inch

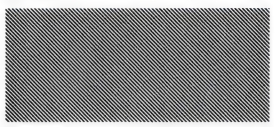
LT112 6.5 lines/inch

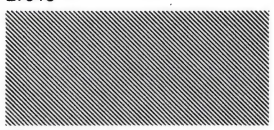
Dots, Oblique and Straight Lines

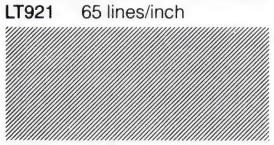
All sheets available in 10″ × 15″ size
✻ Available in 15″ × 20″ size


LT167

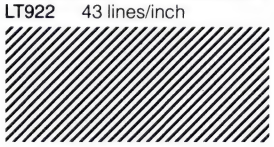

LT168


LT919


LT921 65 lines/inch

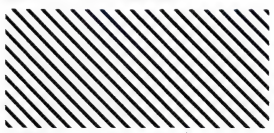

LT920 65 lines/inch

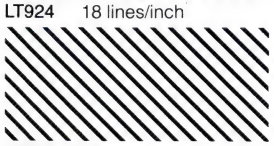
LT922 43 lines/inch

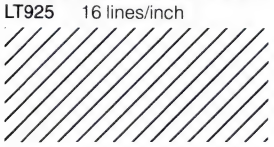

LT923 29 lines/inch

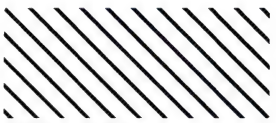
LT111 24 lines/inch

LT110 22 lines/inch

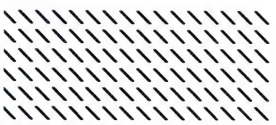

LT924 18 lines/inch

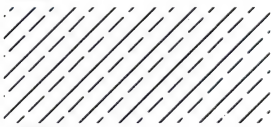

LT925 16 lines/inch


LT328

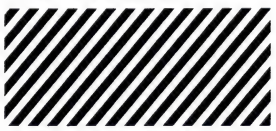

LT926 11.5 lines/inch

LT331


LT288

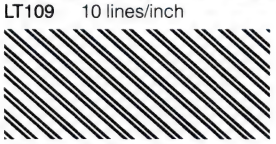

LT330

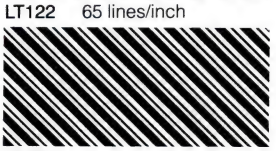
LT106 10 lines/inch


LT107 13 lines/inch

LT108 10 lines/inch

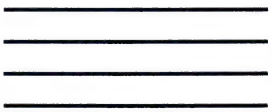
LT109 10 lines/inch

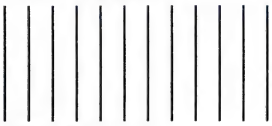

LT122 65 lines/inch

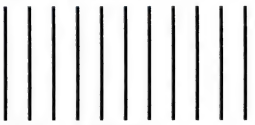

LT289

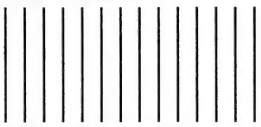
LT156 2 lines/inch

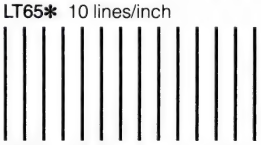
LT155 3 lines/inch

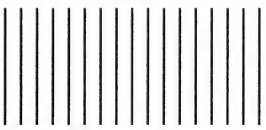

LT154 6 lines/inch

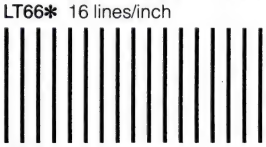

LT64✻ 8 lines/inch

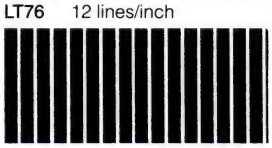

LT74 8 lines/inch


LT65✻ 10 lines/inch

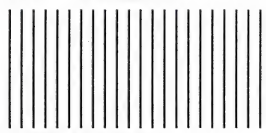

LT75 10 lines/inch

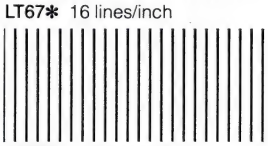

LT66✻ 16 lines/inch

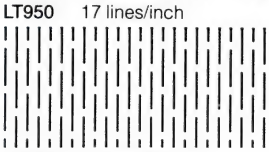

LT76 12 lines/inch

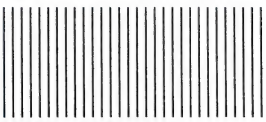

LT151 12 lines/inch

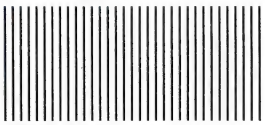
LT77 16 lines/inch

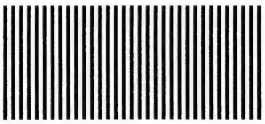

LT67✻ 16 lines/inch

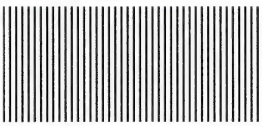

LT950 17 lines/inch

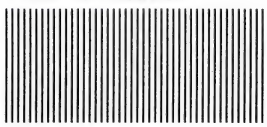

LT952 17 lines/inch

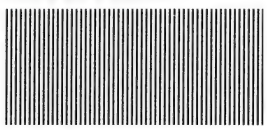

LT149 22 lines/inch

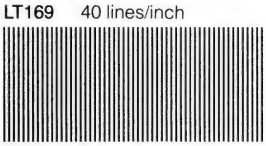

LT68✻ 24 lines/inch

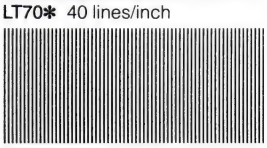

LT78 24 lines/inch

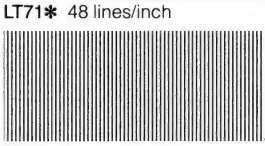

LT150 32 lines/inch

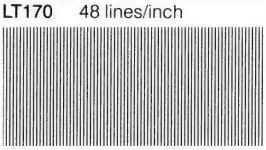

LT69✻ 32 lines/inch

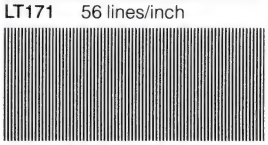

LT169 40 lines/inch

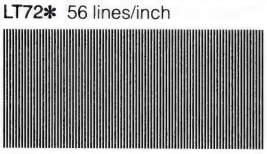

LT70✻ 40 lines/inch


LT71✻ 48 lines/inch


LT170 48 lines/inch

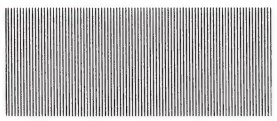

LT171 56 lines/inch

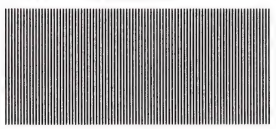

LT72✻ 56 lines/inch

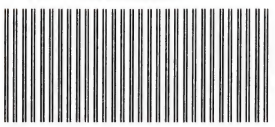

LT73✻ 64 lines/inch

Straight Lines, Cartographic and Geological Patterns

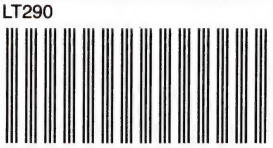
All sheets available in 10″ × 15″ size
✻ Available in 15″ × 20″ size


LT172 64 lines/inch


LT173 64 lines/inch


LT927 21.5 lines/inch

LT290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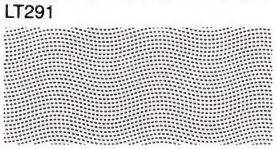
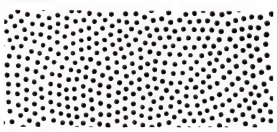

LT191

LT190

LT88

LT89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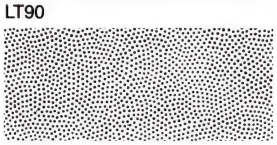
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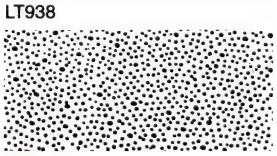
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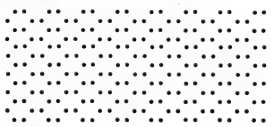
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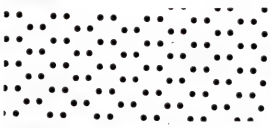
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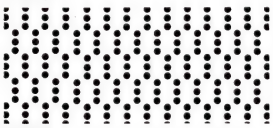
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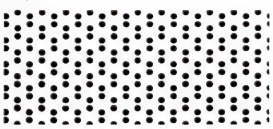
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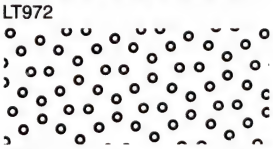
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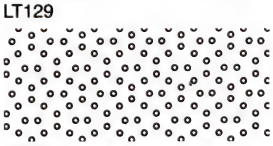
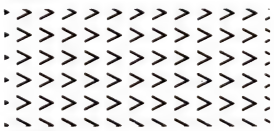

LT130

LT132

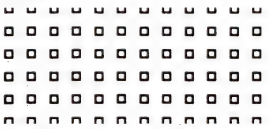
LT131


LT957

LT973

LT963

LT970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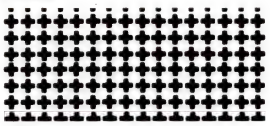
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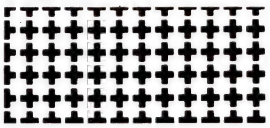
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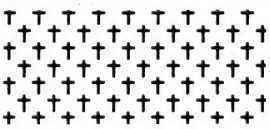
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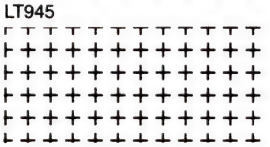
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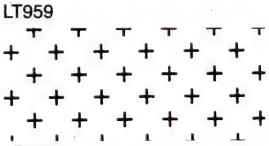
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LT953

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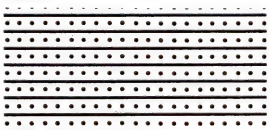
LT164

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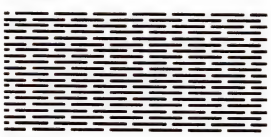
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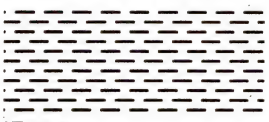
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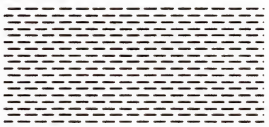
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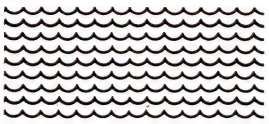
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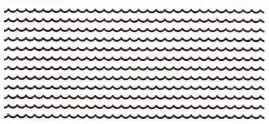
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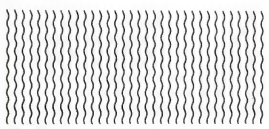
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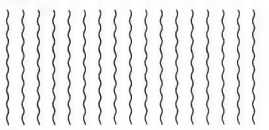
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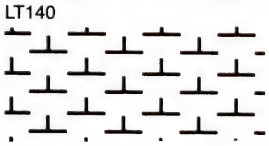
LT140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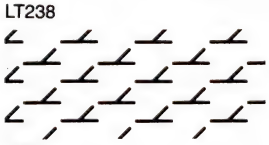

LT239

LT240

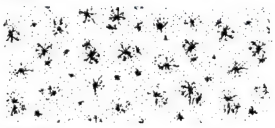
LT941

LT369

Cartographic, Geological and Architectural Patterns

All sheets available in 10″ × 15″ size

LT370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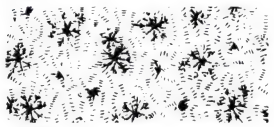
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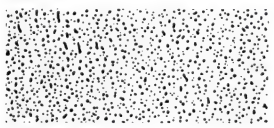
LT373

LT374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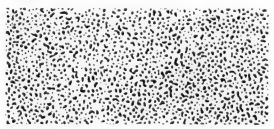
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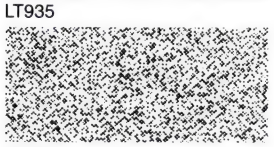
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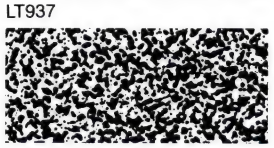
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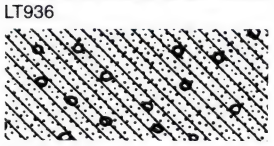
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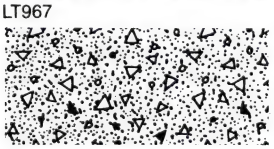
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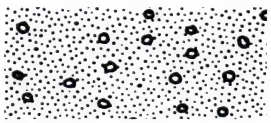
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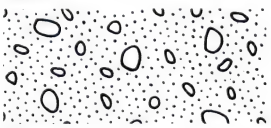
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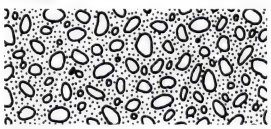
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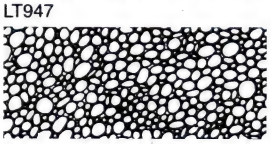
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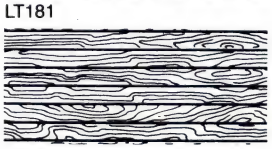
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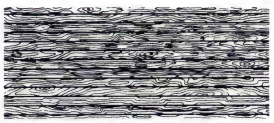
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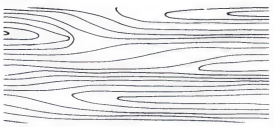
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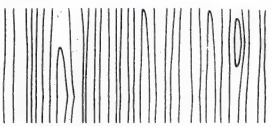
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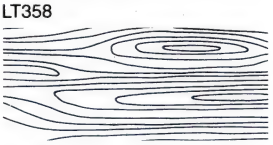
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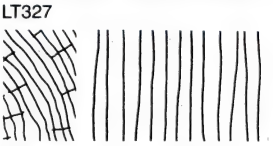
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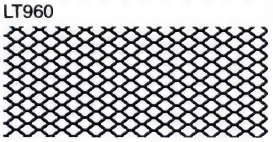
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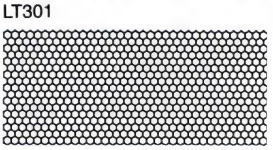
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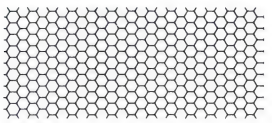
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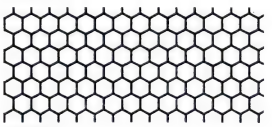
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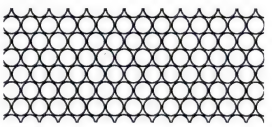
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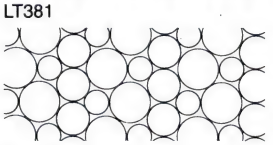
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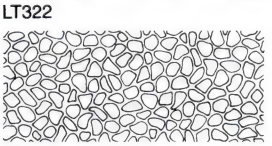
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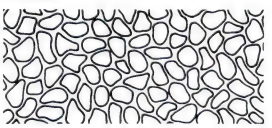
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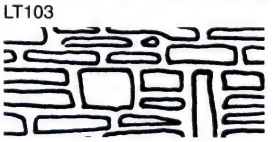
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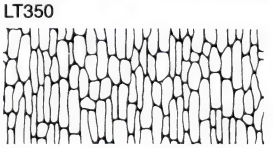
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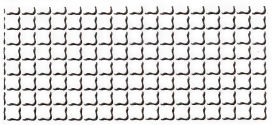
Architectural Patterns

All sheets available in 10″ × 15″ size

LT101

LT102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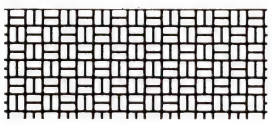
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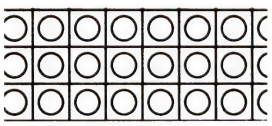
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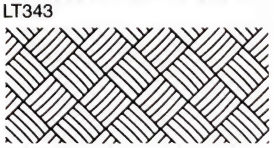
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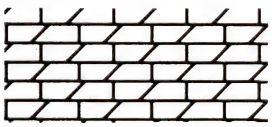
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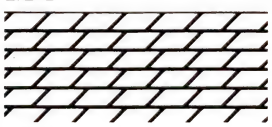
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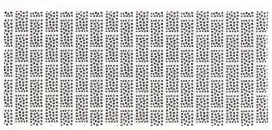
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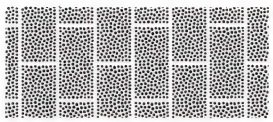
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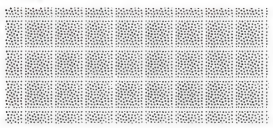
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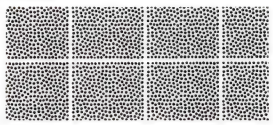
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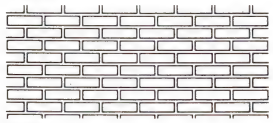
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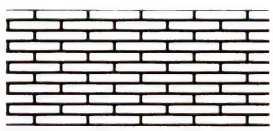
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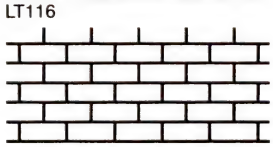
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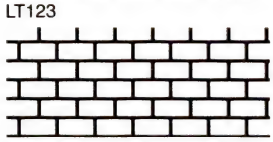
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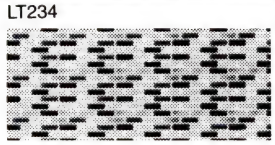
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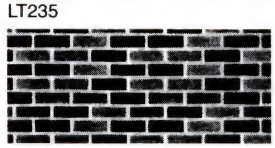
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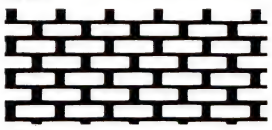
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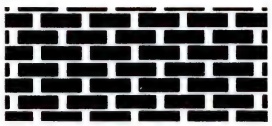
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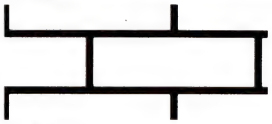
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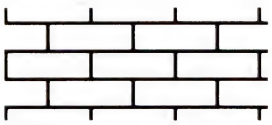
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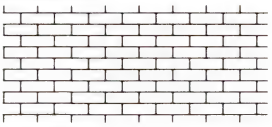
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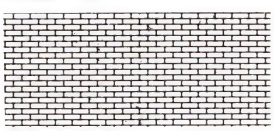
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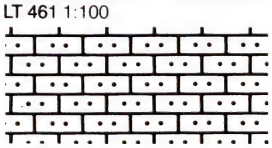
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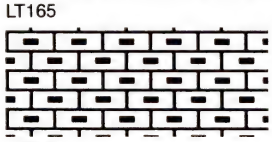
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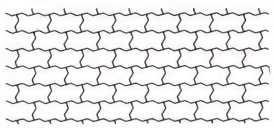
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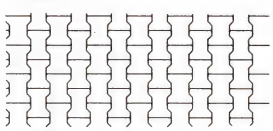
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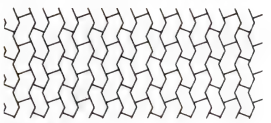
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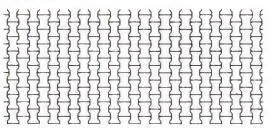
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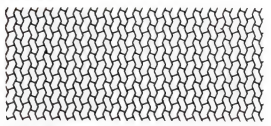
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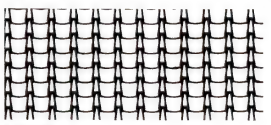
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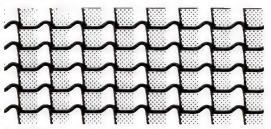
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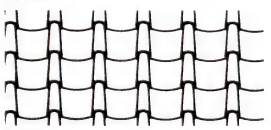
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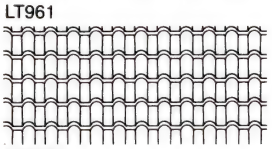
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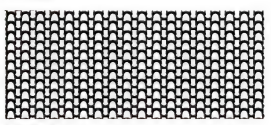
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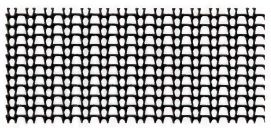
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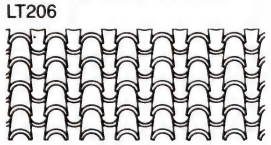
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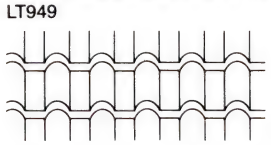
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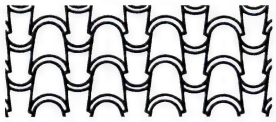
Architectural Patterns & Special Effects

All sheets available in 10″ × 15″ size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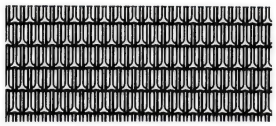
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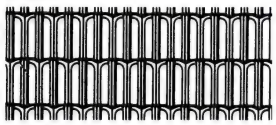
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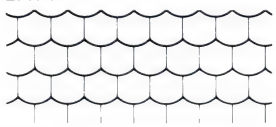
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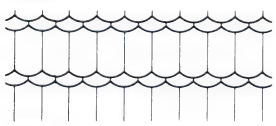
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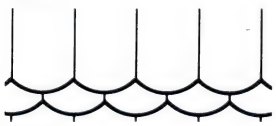
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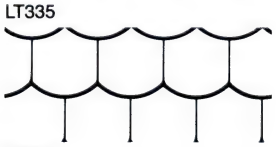
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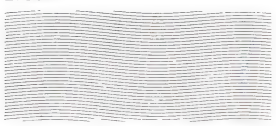
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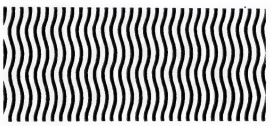
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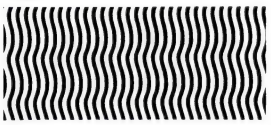
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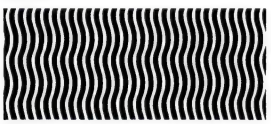
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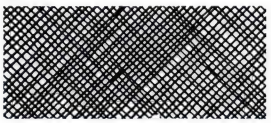
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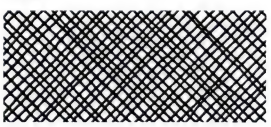
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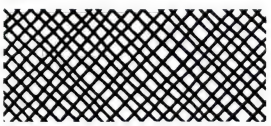
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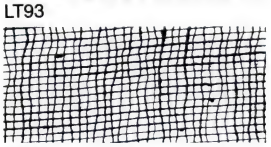
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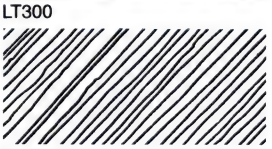
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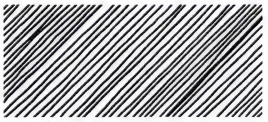
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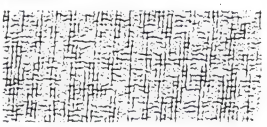
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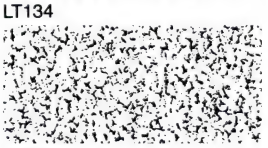
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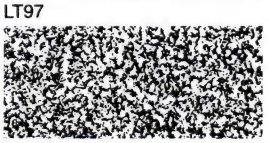
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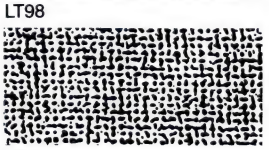
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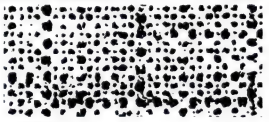
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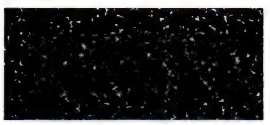
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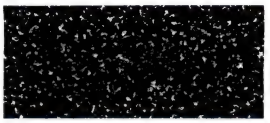
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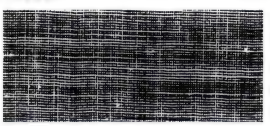
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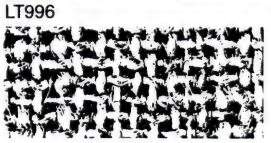
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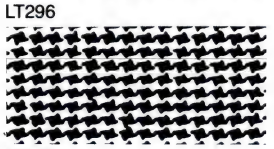
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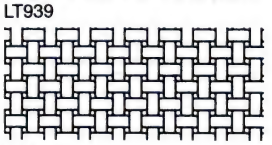
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Special Effects

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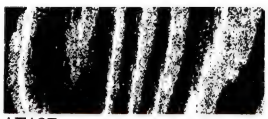
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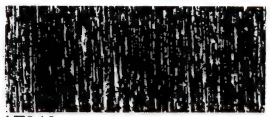
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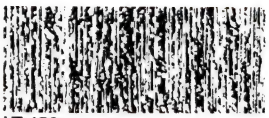
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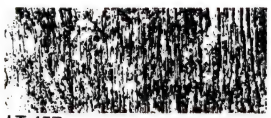
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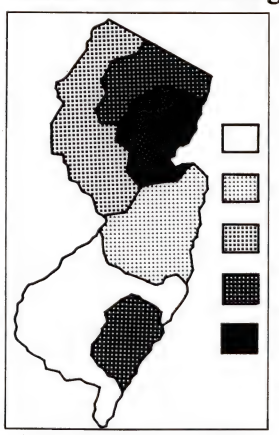
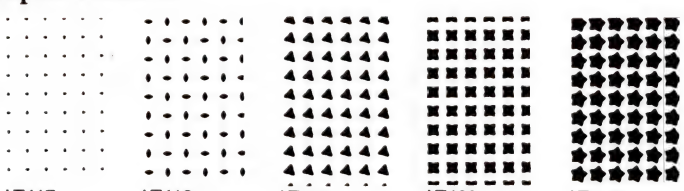
LT183

Letratone Fisher Cartographic Patterns and Instantex

Letratone Fisher Cartographic Patterns

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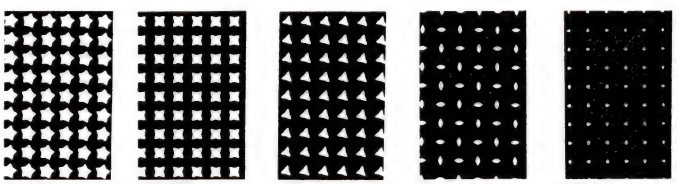
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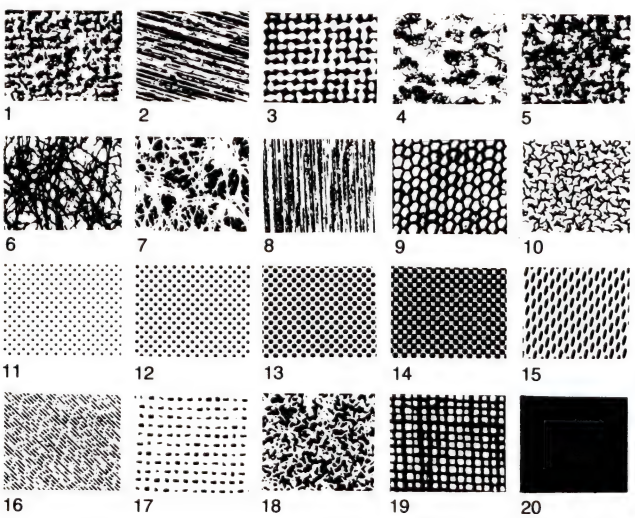
Letratone Fisher Cartographic Patterns, makes it easy to graphically display statistical information in the areas of climatology, cartography, economics, geology and statistics. The varying densities of the Fisher System lets you effectively communicate comparative relationships in surveys, charts and diagrams. Use an accompanying legend to convey actual numbers.

Display statistical information or comparative relationships quickly and graphically with Letratone Fisher Cartographic Patterns.

Instantex

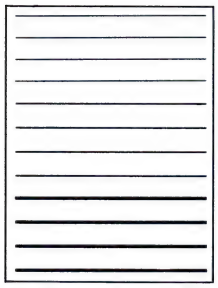

1 2 3 4 5
6 7 8 9 10
11 12 13 14 15
16 17 18 19 20

Instantex allows you to enhance your artwork with textured, patterned dry transfer shading in a loose drawing style. Instantly. The free-shading character imparts a unique style to visuals. Simply burnish down opaque Instantex sheets for crisp, clean reproduction.

For more ideas on how to use Instantex sheets, turn to the *Designing Ideas* section of this handbook.

Self-Adhesive Rules, Borders and Symbols

All sheets available in 10″ × 15″ size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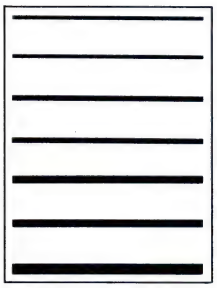
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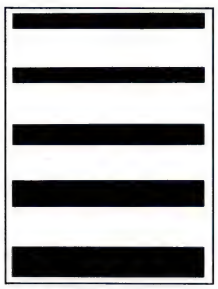
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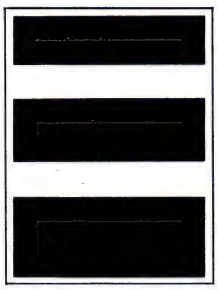
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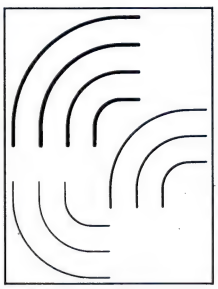
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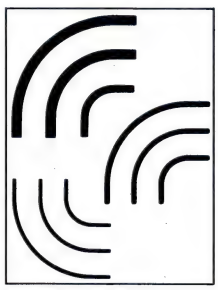
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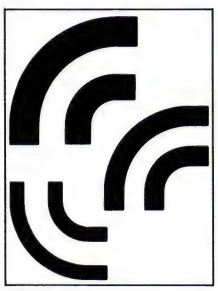
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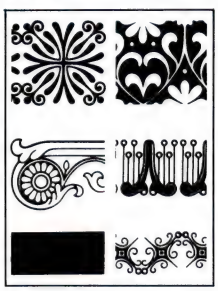
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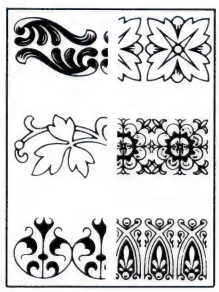
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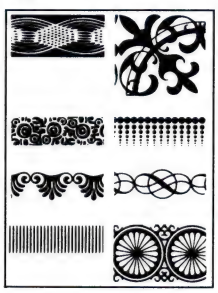
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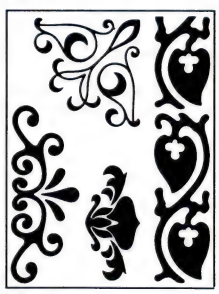
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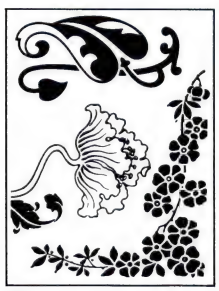
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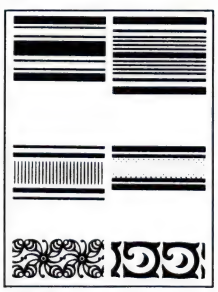
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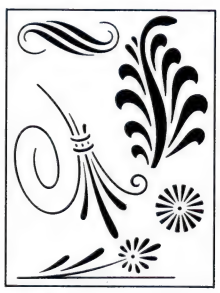
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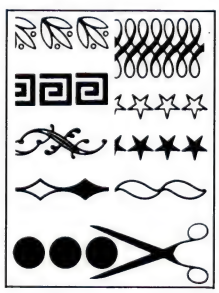
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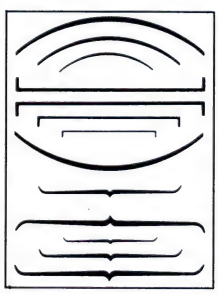
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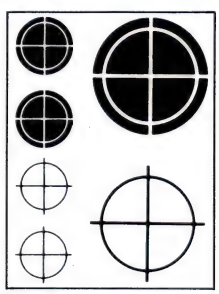
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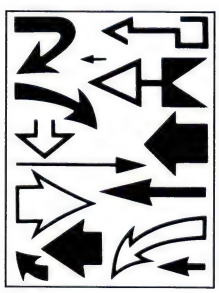
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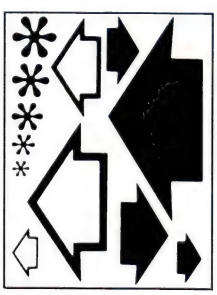
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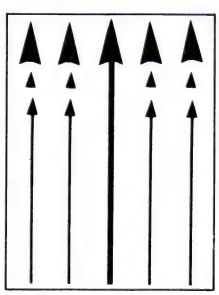
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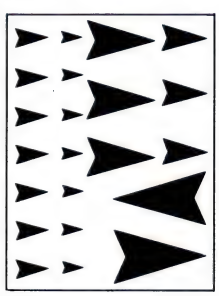
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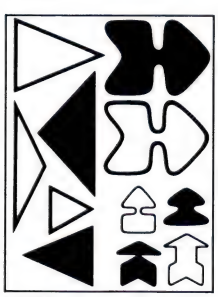
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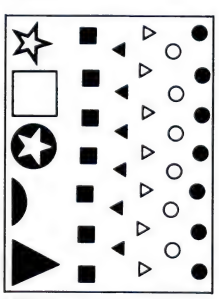
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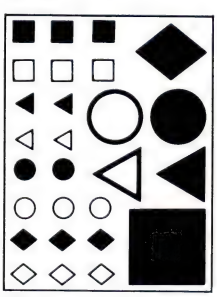
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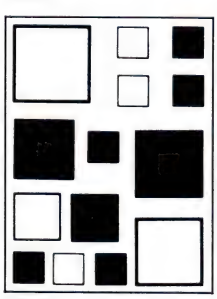
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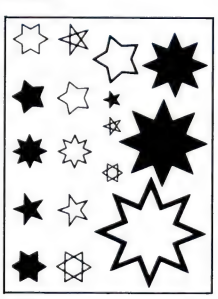
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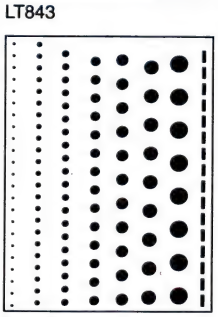
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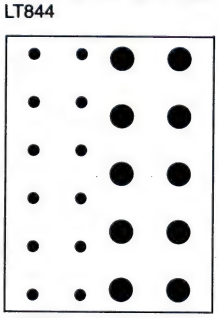

LT856

Use graphic rules and borders in a self-adhesive film format. Just cut out the piece you need, position it on the art and burnish it.

The symbols shown are a graphic representation of a full size sheet.

Graphic Art and Drafting Tapes

259	Letraline Transparent Gloss Tapes
260	Letraline Matt, Gloss and Metallic Opaque Tapes
261	Letraline Flex-A-Tapes
262	Letraline Pattern Tapes
264	Letraline Flexible Pattern Tapes
265	Letraline Border Tapes
268	Letraline Tonal Pattern Tapes and Creative Corner Tapes
269	Letraline Point Rules and Corner Tapes
270	Letraline Reprographic Tapes

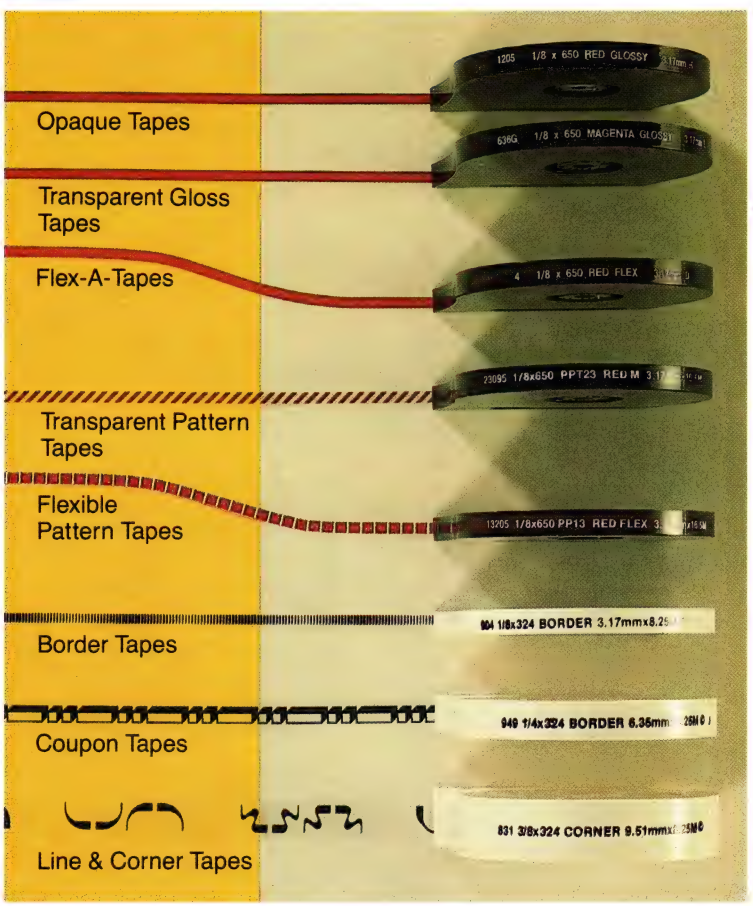
Letraline Graphic Art and Drafting Tapes

Dramatically reduce preparation time for camera-ready artwork to create charts, graphs, overhead cells, technical illustrations, advertisements—virtually any type of visual—with Letraline Tapes.

Choose from over 1000 different sharp-edged corner, border, transparent, opaque and patterned tapes. Each comes in a plastic dispenser that feels comfortable in your hand, features a special groove for straight, smooth feeding and protects the tape from dust and damage. Most offer an extra-long 650″ per dispenser for extra value. And each is self-adhesive, easily repositioned and adheres firmly to any clean, dry surface. Without shrinking or smudging adhesive after burnishing.

For more ideas on how to use Letraline Graphic Art and Drafting Tapes, turn to the *Designing Ideas* section of this handbook.

Use crisp, clean Letraline Tapes to dramatically reduce preparation time for any type of visual.



Letraline Transparent Gloss Tapes

SIZE	B	D	D	L	N	R	V	X
ins	1/32	1/16	3/32	1/8	3/16	1/4	1/2	1
mm	0.79	1.59	2.37	3.17	4.77	6.35	12.7	25.4
Lemon	601G	602G	603G	604G	605G	606G	607G	608G
Tangerine	617G	618G	619G	620G	621G	622G	623G	624G
Caramel	745G	746G	747G	748G	749G	750G	751G	752G
Azure	697G	698G	699G	700G	701G	702G	703G	704G
Pink	721G	722G	723G	724G	725G	726G	727G	728G
Lime	689G	690G	691G	692G	693G	694G	695G	696G
Cherry	625G	626G	627G	628G	629G	630G	631G	632G
Magenta	633G	634G	635G	636G	637G	638G	639G	640G
Indigo	657G	658G	659G	660G	661G	662G	663G	664G
Wine	641G	642G	643G	644G	645G	646G	647G	648G
Black	761G	762G	763G	764G	765G	766G	767G	768G
Lilac	705G	706G	707G	708G	709G	710G	711G	712G

Make clean, richly colored back-lit artwork. Create vibrant, uniformly colored transparencies for overhead projection—without shrinkage or other heat-related problems. Or overlay tape on visuals requiring the original details to show through, such as contour lines on a map. And choose from 12 Letraline Transparent Gloss Tapes from 1/32″ to 1″ wide, in a 650″ bonus length.

Ordering information

Choose your Letraline Transparent Gloss Tapes. Then order from your Letraset dealer. Please order using reference numbers shown in blue (gloss). Copy in red is for price coding.

Letraline Matt, Gloss and Metallic Opaque Tapes

Letraline Matt Opaque Tapes let you make clean, richly colored artwork while eliminating the problems of glare and reflection in photographic reproduction. Colors are solid and consistent throughout the length of the tape. And the surface accepts Instant Lettering, markers, pencil, pen and other common art media. Order in bonus 650″ lengths.

Letraline Gloss Opaque Tapes let you enhance package dummies, presentations and architectural models with clear, consistent heat resistant color. Easily convey the feeling and impact of your design, rather than giving detailed, technical information. Order in bonus 650″ lengths.

Letraline Metallic Opaque Tapes offer a permanent metallic finish on a strong, thin plastic tape. Use them for package dummies and model building—particularly architectural models.

Ordering information

Use the chart to select your tapes. Then order from your Letraset dealer. Please order using reference numbers shown in black (matt) and blue (gloss). Copy in red is for price coding.

SIZE	6	B	B	B	H	L	R	R	V
ins	1/64	1/32	1/16	3/32	1/8	3/16	1/4	3/8	1/2
mm	0.4	0.79	1.59	2.37	3.17	4.77	6.35	9.51	12.7
Red	401 1201	402 1202	403 1203	404 1204	405 1205	406 1206	407 1207	408 1208	409 1209
Orange	411 1211	412 1212	413 1213	414 1214	415 1215	416 1216	417 1217	418 1218	419 1219
Yellow	421 1231	422 1232	423 1233	424 1234	425 1235	426 1236	427 1237	428 1238	429 1239
Green	431 1251	432 1252	433 1253	434 1254	435 1255	436 1256	437 1257	438 1258	439 1259
Light Green	441 1261	442 1262	443 1263	444 1264	445 1265	446 1266	447 1267	448 1268	449 1269
Blue	451 1271	452 1272	453 1273	454 1274	455 1275	456 1276	457 1277	458 1278	459 1279
Light Blue	461 1281	462 1282	463 1283	464 1284	465 1285	466 1286	467 1287	468 1288	469 1289
Black	471 1311	472 1312	473 1313	474 1314	475 1315	476 1316	477 1317	478 1318	479 1319
Brown	481 1341	482 1342	483 1343	484 1344	485 1345	486 1346	487 1347	488 1348	489 1349
White	491 1291	492 1292	493 1293	494 1294	495 1295	496 1296	497 1297	498 1298	499 1299
Gold	B 161	D 162	F 163	H 164	L 165	R 166	R 167	V 168	X 169*
Silver	B 171	D 172	F 173	H 174	L 175	R 176	R 177	V 178	X 179+

*Available in 1″ (25.4mm)
Order number 170 (Gold) Y

+Available in 1″ (25.4mm)
Order number 180 (Silver) Y

● Matt ● Gloss

Letraline Flex-A-Tapes

SIZE	A	A	A	D	E	E	S	S
ins	1/32	1/16	3/32	1/8	3/16	1/4	3/8	1/2
mm	0.79	1.59	2.37	3.17	4.77	6.35	9.51	12.7
Red	1	2	3	4	5	6	7	8
Orange	10	11	12	13	14	15	16	17
Yellow Orange	19	20	21	22	23	24	25	26
Yellow	28	29	30	31	32	33	34	35
Dark Green	37	38	39	40	41	42	43	44
Green	46	47	48	49	50	51	52	53
Light Green	55	56	57	58	59	60	61	62
Blue	64	65	66	67	68	69	70	71
Light Blue	73	74	75	76	77	78	79	80
Light Grey	82	83	84	85	86	87	88	89
Black	91*	92	93	94	95	96	97	98
Brown	100	101	102	103	104	105	106	107
Purple	109	110	111	112	113	114	115	116
White	118	119	120	121	122	123	124	125

Thick or thin Flex-A-Tapes are easy to curve, so they're ideal for highly contoured weather and cartographic maps, geological drawings, graphs, medical illustrations, historical charts, any subject requiring smooth, accurate, controllable curves.

Both paper and adhesive resist heat and shrinkage. Highly curved thick tapes won't shrink or wrinkle. And thinner tapes hold their shape even when formed into small radius curves. Order in bonus 650″ lengths.

Ordering information

Use the chart to select your tapes. Then order from your Letraset dealer. Please order using reference numbers shown in black (matt). Copy in red is for price coding.

Decimal width tapes

These flexible tapes are manufactured to exacting tolerances, and are excellent for printed circuit board production.

SIZE		Black
A	.015″	0
A	.020″	3131
A	.026″	3132
A	.040″	3133
A	.046″	3134

SIZE		Black
A	.050″	3135
A	.070″	3136
A	.080″	3137
A	.100″	3138

Decimal/Fraction Scale	
1/64″ = .015	3/16″ = .187
1/32″ = .031	1/4″ = .250
1/16″ = .062	3/8″ = .375
3/32″ = .093	1/2″ = .500
1/8″ = .125	

*Available in 1/64″. Order no. OA.

Letraline Pattern Tapes

SIZE	ins	mm	Black	Red	Blue	Green
B	1/32	0.79	12082 12042	12092 12052	12122 12062	12132 12072
C	1/16	1.59	12083 12043	12093 12053	12123 12063	12133 12073
F	3/32	2.37	12084 12044	12094 12054	12124 12064	12134 12074
L	1/8	3.17	12085 12045	12095 12055	12125 12065	12135 12075
R	1/4	6.35	12086 12046	12096 12056	12126 12066	12136 12076
X	1/2	12.7	12087 12047	12097 12057	12127 12067	12137 12077

SIZE	ins	mm	Black
B	1/32	0.79	14082 14042
C	1/16	1.59	14083 14043
F	3/32	2.37	14084 14044
L	1/8	3.17	14085 14045
R	1/4	6.35	14086 14046
X	1/2	12.7	14087 14047

SIZE	ins	mm	Black	Red	Blue	Green
B	1/32	0.79	13082 13042	13092 13052	13122 13062	13132 13072
C	1/16	1.59	13083 13043	13093 13053	13123 13063	13133 13073
F	3/32	2.37	13084 13044	13094 13054	13124 13064	13134 13074
L	1/8	3.17	13085 13045	13095 13055	13125 13065	13135 13075
R	1/4	6.35	13086 13046	13096 13056	13126 13066	13136 13076
X	1/2	12.7	13087 13047	13097 13057	13127 13067	13137 13077

SIZE	ins	mm	Black
B	1/32	0.79	24082 24042
C	1/16	1.59	24083 24043
F	3/32	2.37	24084 24044
L	1/8	3.17	24085 24045
R	1/4	6.35	24086 24046
X	1/2	12.7	24087 24047

● Matt ● Gloss

Produce clean, clear bar charts and line graphs with a choice of printed pattern tapes. Choose from four different colors for easy differentiation of charted columns or other tabular material. Select Opaque Black for sharp, clean chart-making. Or Transparent Color Patterns for vivid, heat-resistant audio-visual reproduction or overlay applications. Both come in matt or gloss finish, and are printed on clear carrier tape in bonus 650″ lengths.

Ordering information

Use the chart to select your tapes. Then order from your Letraset dealer. Please order using reference numbers shown in black (matt) or blue (gloss). Copy in red is for price coding.

Letraline Pattern Tapes

SIZE	ins	mm	Black	Red	Blue	Green
B	1/32	0.79	15082 15042	15092 15052	15122 15062	15132 15072
C	1/16	1.59	15083 15043	15093 15053	15123 15063	15133 15073
F	3/32	2.37	15084 15044	15094 15054	15124 15064	15134 15074
L	1/8	3.17	15085 15045	15095 15055	15125 15065	15135 15075
R	1/4	6.35	15086 15046	15096 15056	15126 15066	15136 15076
X	1/2	12.7	15087 15047	15097 15057	15127 15067	15137 15077

SIZE	ins	mm	Black
B	1/32	0.79	16082 16042
C	1/16	1.59	16083 16043
F	3/32	2.37	16084 16044
L	1/8	3.17	16085 16045
R	1/4	6.35	16086 16046
X	1/2	12.7	16087 16047

SIZE	ins	mm	Black
B	1/32	0.79	11082 11042
C	1/16	1.59	11083 11043
F	3/32	2.37	11084 11044
L	1/8	3.17	11085 11045
R	1/4	6.35	11086 11046
X	1/2	12.7	11087 11047

SIZE	ins	mm	Black
B	1/32	0.79	22082 22042
C	1/16	1.59	22083 22043
F	3/32	2.37	22084 22044
L	1/8	3.17	22085 22045
R	1/4	6.35	22086 22046
X	1/2	12.7	22087 22047

● Matt ● Gloss

Ordering information
Use the chart to select your tapes. Then order from your Letraset dealer. Please order using reference numbers shown in black (matt) and blue (gloss). Copy in red is for price coding.

Letraline Patterns and Flexible Pattern Tapes

Letraline Pattern Tapes

SIZE	ins	mm	Black	Red	Blue	Green
B	1/32	0.79	23082 23042	23092 23052	23122 23062	23132 23072
C	1/16	1.59	23083 23043	23093 23053	23123 23063	23133 23073
F	3/32	2.37	23084 23044	23094 23054	23124 23064	23134 23074
L	1/8	3.17	23085 23045	23095 23055	23125 23065	23135 23075
R	1/4	6.35	23086 23046	23096 23056	23126 23066	23136 23076
X	1/2	12.7	23087 23047	23097 23057	23127 23067	23137 23077

SIZE	ins	mm	Black
B	1/32	0.79	17082 17042
C	1/16	1.59	17083 17043
F	3/32	2.37	17084 17044
L	1/8	3.17	17085 17045
R	1/4	6.35	17086 17046
X	1/2	12.7	17087 17047

● Matt ● Gloss

Letraline Flexible Pattern Tapes

SIZE	ins	mm	Black	Red
C	1/32	0.79	12102	12202
E	1/16	1.59	12103	12203
F	3/32	2.37	12104	12204
L	1/8	3.17	12105	12205
C	1/32	0.79	13102	13202
E	1/16	1.59	13103	13203
F	3/32	2.37	13104	13204
L	1/8	3.17	13105	13205

SIZE	ins	mm	Black	Red
C	1/32	0.79	15102	15202
E	1/16	1.59	15103	15203
F	3/32	2.37	15104	15204
L	1/8	3.17	15105	15205
C	1/32	0.79	23102	23202
E	1/16	1.59	23103	23203
F	3/32	2.37	23104	23204
L	1/8	3.17	23105	23205

Take advantage of easy-to-curve Flex-A-Tape and the creative flexibility of a printed pattern. Its nonreflective matt surface is ideal for design and xerographic (but not photographic) reproduction of charts, maps, technical illustrations and engineering designs. Simply place the copier on the darkest setting. All patterns are printed on easy-to-use opaque white carrier tape.

Ordering information

Use the chart to select your tapes. Then order from your Letraset dealer. Please order using reference numbers in black (matt) or blue (gloss). Copy in red is for price coding.

Letraline Border Tapes

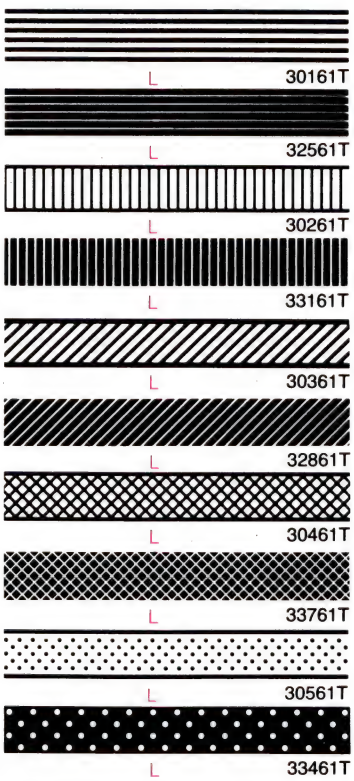
These visually appealing border tapes can add an original, hand-crafted look to ads, posters, coupons, forms, anything you can imagine. Quickly and inexpensively.

Choose from 250 different line, border and corner shapes—from single multilines to dashes, waves and geometric forms. Each repositions easily. Features a matt surface for sharp, clear reproduction. And comes on matt clear film.

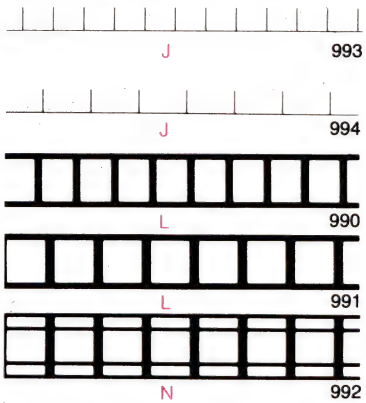
Ordering information

Use the chart to select your tapes. Then order from your Letraset dealer. Please order using reference numbers in black (matt). Copy in red is for price coding.

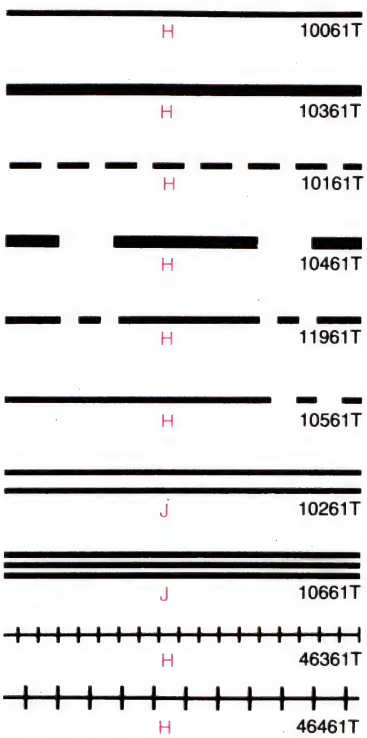
Statistical Tapes



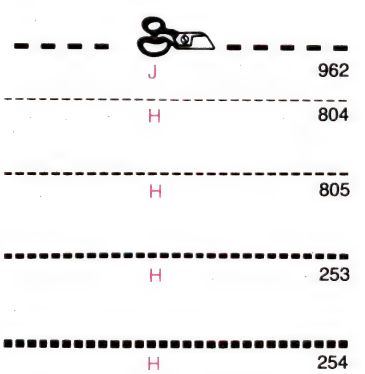
Form Design Tapes

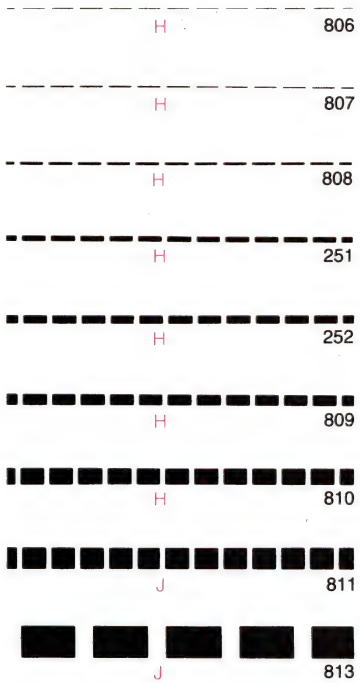


Plant Layout Tapes

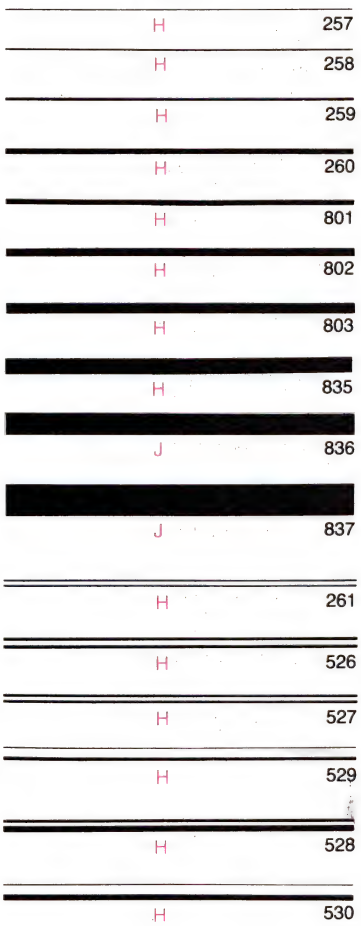


Dash Tapes



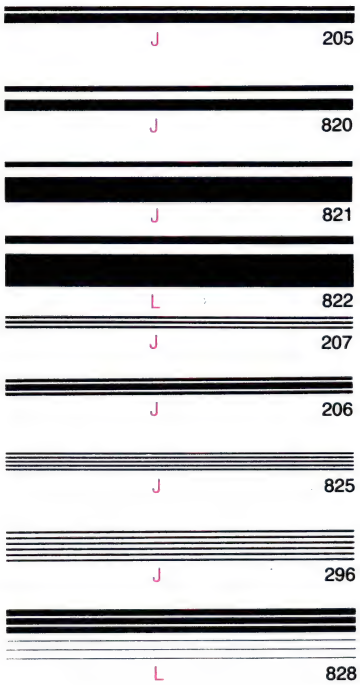


Line Rule Tapes

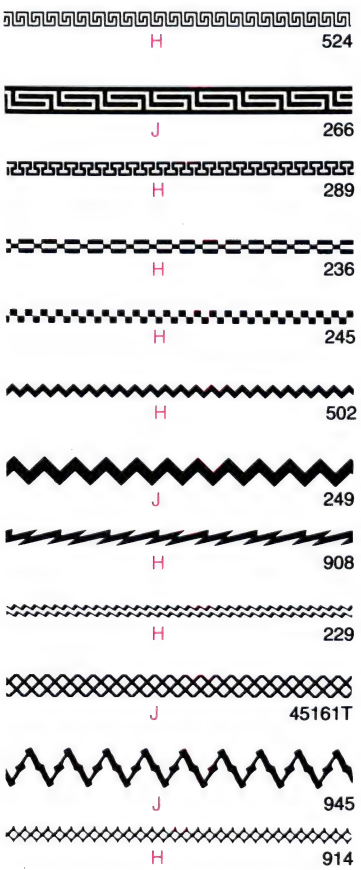


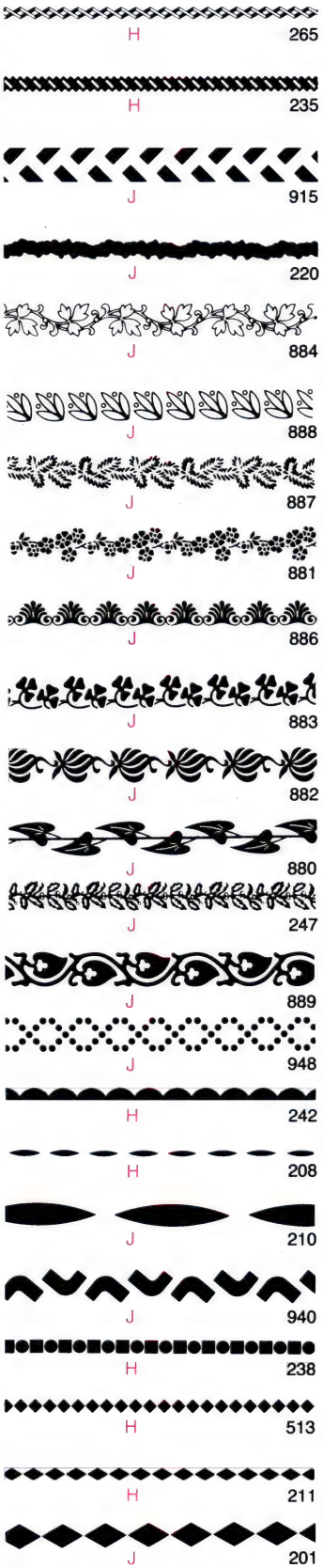
Letraline Border Tapes

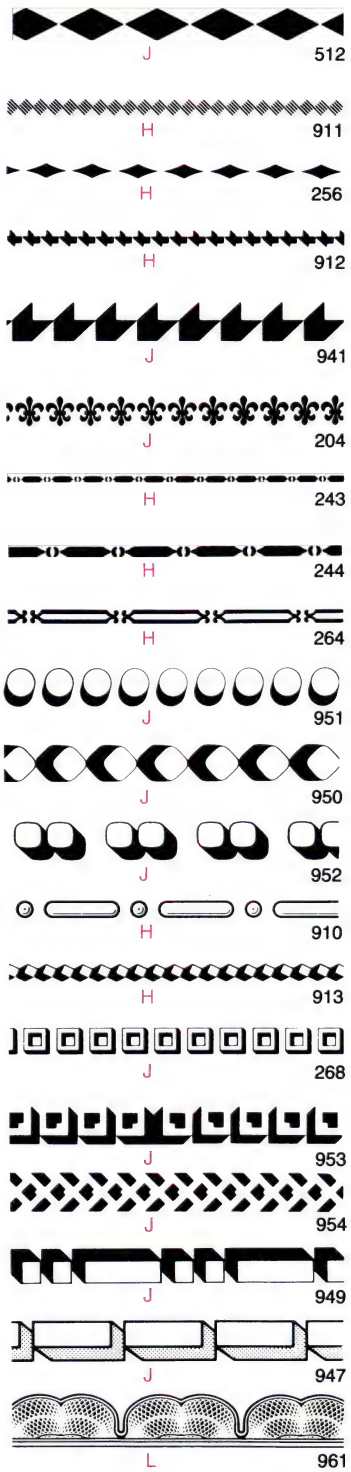
Line Rule Tapes



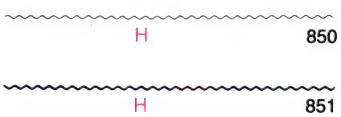
Decorative Tapes



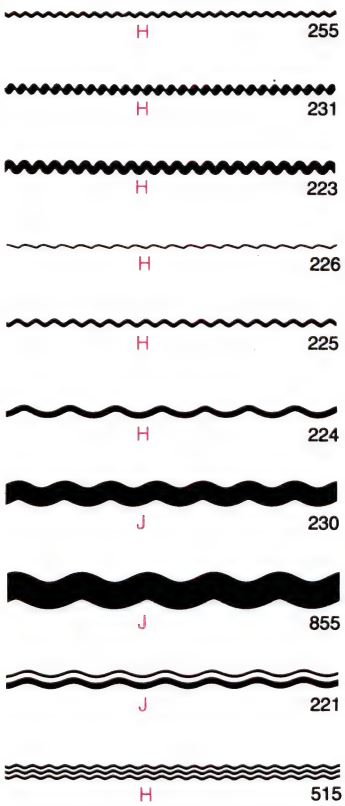




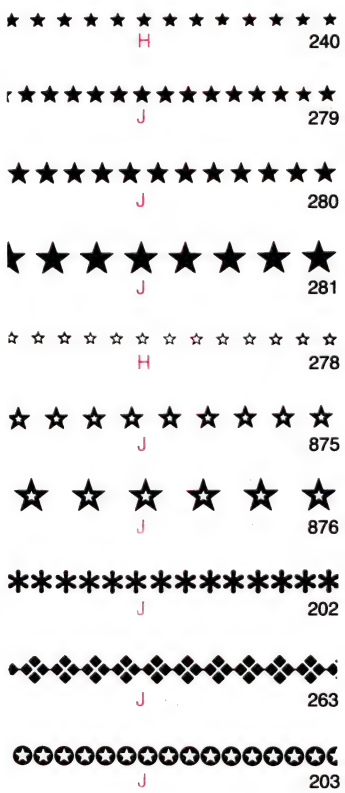
Wavy Line Tapes



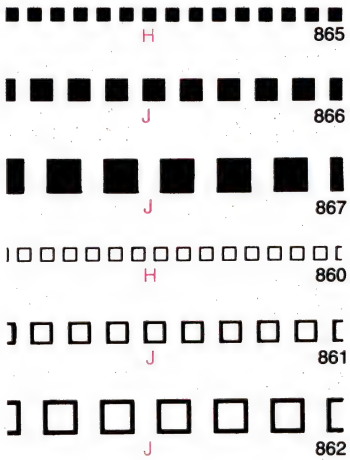
Letraline Border Tapes



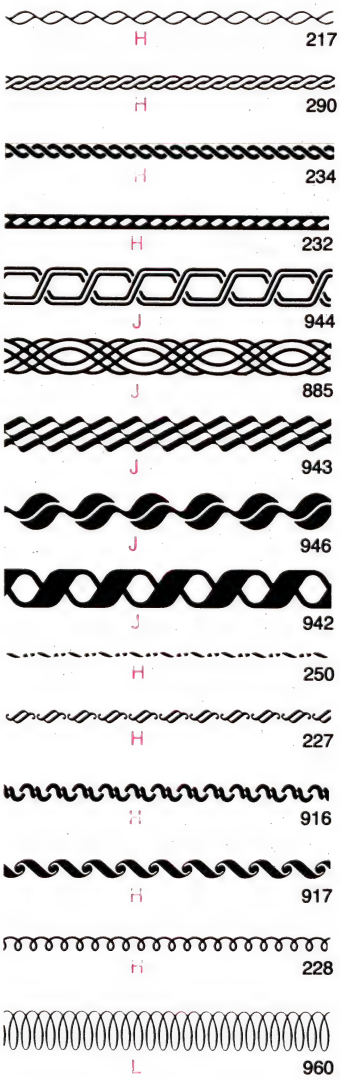
Star Tapes



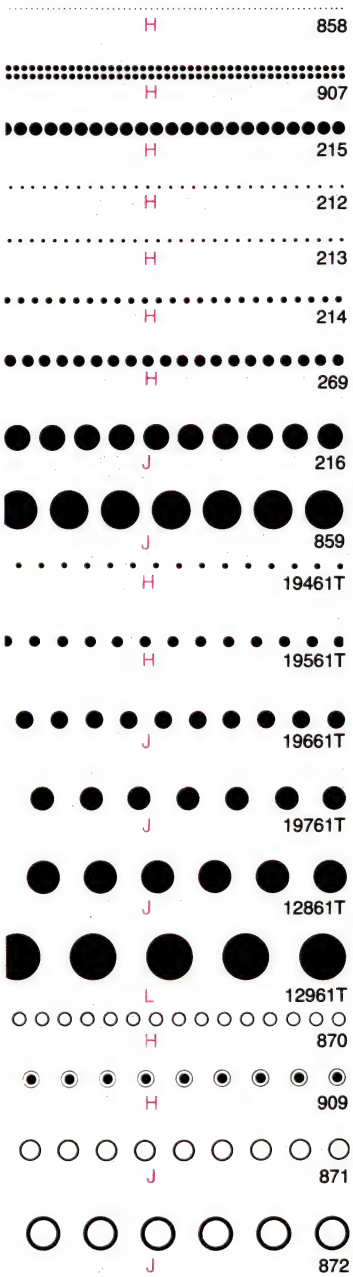
Square Rule Tapes



Cork Screw Tapes



Bullet/Leader Tapes

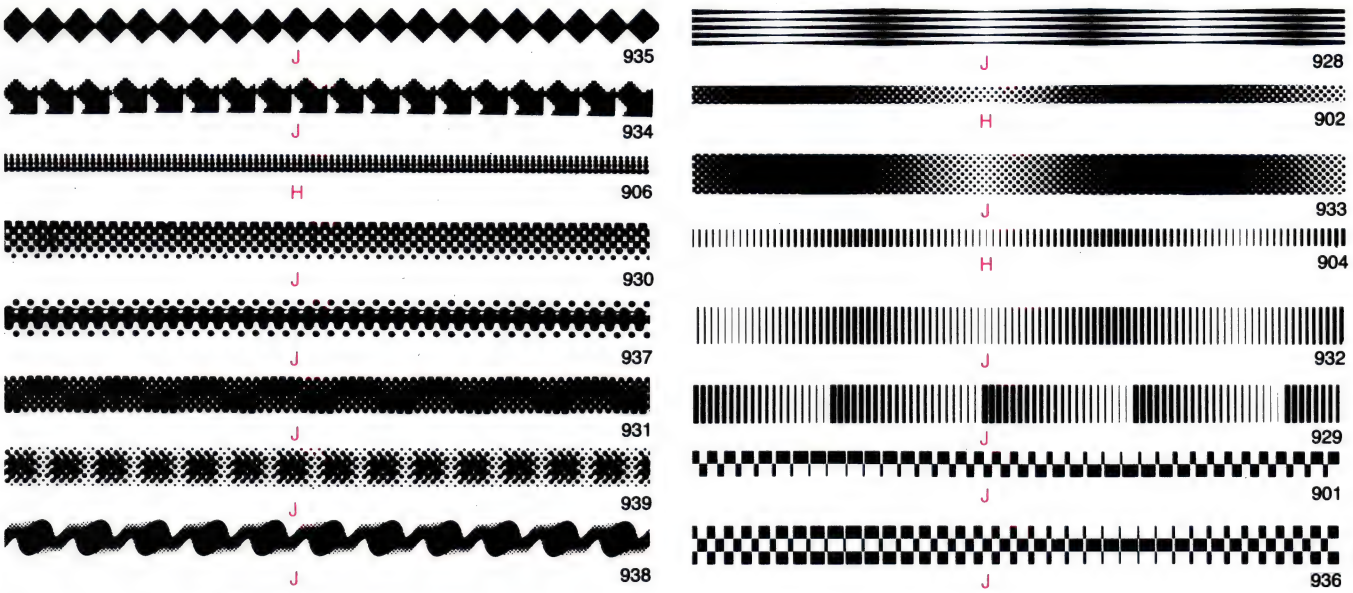


Ordering information

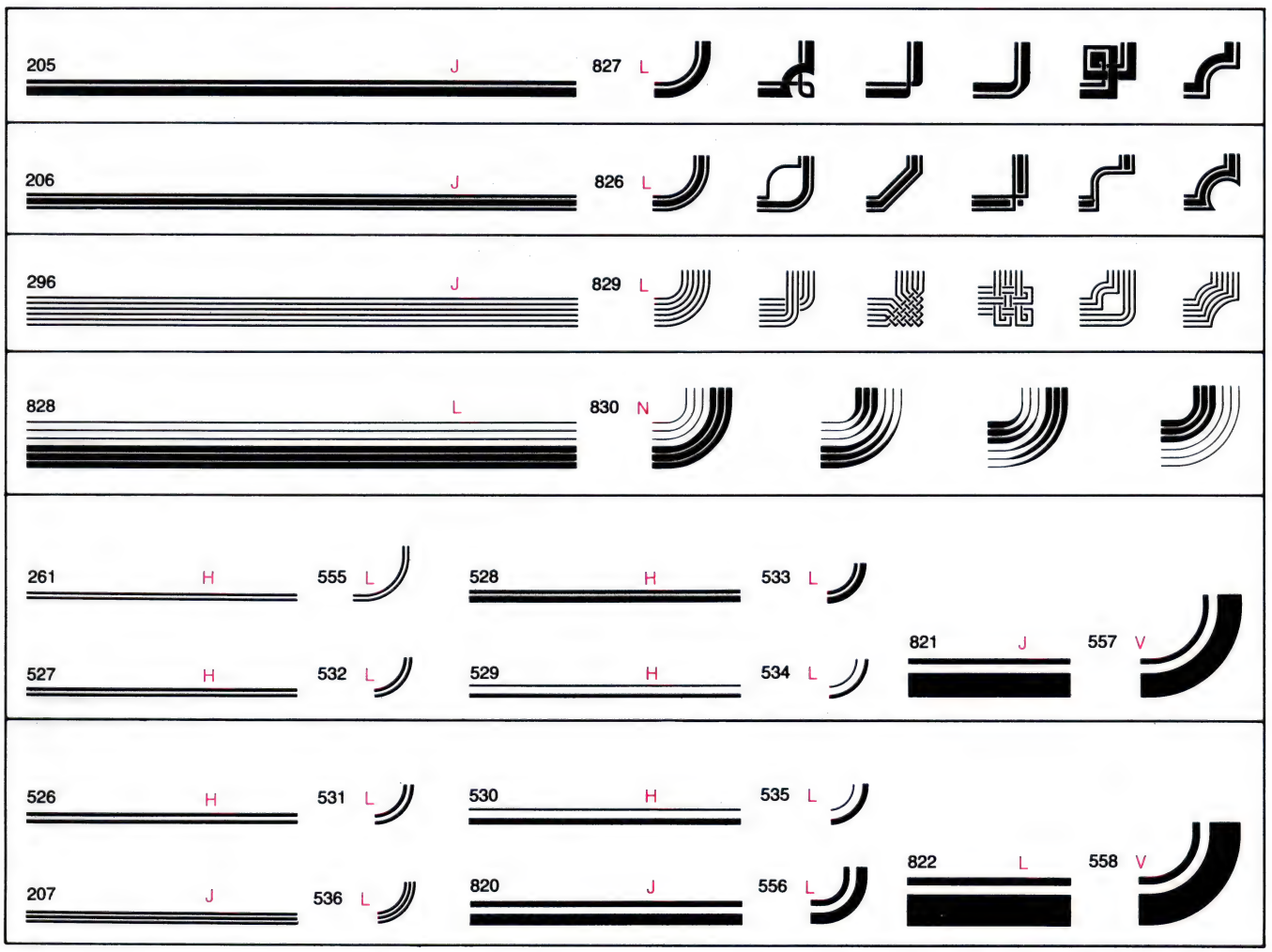
Please order using reference numbers in black (matt). Copy in red is for price coding.

Tonal Pattern and Creative Corner Tapes

Tonal Pattern Tapes



Creative Corner Tapes



Please order using reference numbers in black (matt) or blue (gloss). Copy in red is for price coding.

Point Rules and Corner Tapes

	Gloss Matt Printed Flex	SIZE pt mm
	257 H	Hairline
815 L	258 H	½ .17
537 L	1123 A 2123 A 259 H 3123 A	1 .35
816 L	801 H	1½ .53
538 L 548 L	1124 A 2124 A 260 H 3124 A	2 .70
539 L	1125 A 2125 A 802 H 3125 A	3 1.05
540 L 549 N	1126 A 2126 A 803 H 3126 A	4 1.40
541 N 550 N 553 N	1127 C 2127 C 835 H 3127 C	6 2.11
542 N 551 N	1128 D 2128 D 836 J 3128 D	8 2.81
543 V 552 V 554 N	1129 F 2129 F 837 J 3129 F	12 4.21
544 V	1130 H 2130 H 3130 H	18 6.32

831 L	1123 A 2123 A 259 H 3123 A	1127 C 2127 C 835 H 3127 C
832 L	1124 A 2124 A 260 H 3124 A	1128 D 2128 D 836 J 3128 D
833 N	1124 A 2124 A 260 H 3124 A	1130 H 2130 H 3130 H

● Matt ● Gloss

Each tape reference is featured twice to show how they match up to corresponding tapes.

The four reference numbers represent the kind of tape available in each size:

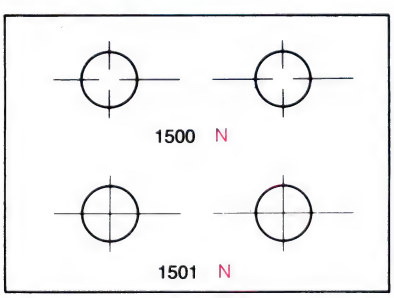
Gloss
Matt
Printed (on transparent surface)
Flexible

Ordering information
In each chart, please order using reference numbers shown in black (matt) and blue (gloss). Copy in red is for price coding.

Letraline Reprographic Tapes

SIZE pt mm	Hair-line	½ .17	1 .35	1½ .53	2 .70	3 1.05	4 1.40	6 2.11	8 2.81	12 4.21	18 6.32	24 8.42	36 12.64
Red Blockout					A 002		A 004	B 006	B 008	E 012	H 018	R 024	X 036
Blue Lith					B 602		B 604	E 606	H 608	L 612	R 618	V 624	X 636
Point Rule Tapes Gloss			1123 A		1124 A	1125 A	1126 A	1127 C	1128 D	1129 F	1130 H		
Matt			2123 A		2124 A	2125 A	2126 A	2127 C	2128 D	2129 F	2130 H		
Printed	257 H	258 H	259 H	801 H	260 H	802 H	803 H	835 H	836 J	837 J			
Flex			3123 A		3124 A	3125 A	3126 A	3127 C	3128 D	3129 F	3130 H		
SP218					B 1117		B 1118	B 1119	H 1120	L 1121	R 1122		
65 line screen Per 1" (25.4mm)					B 1101		B 1102	B 1103	H 1104	L 1105	R 1106		
32½ line screen Per 1" (25.4mm)					B 1107		B 1108	B 1109	H 1110	L 1111	R 1112		
Benday (27½) Per 1" (25.4mm)							B 968	B 1113	H 1114	L 1115	R 1116		

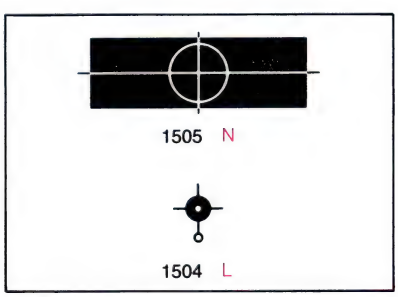
● Matt ● Gloss



Speed the preparation of final artwork or lithographic film with these easy-to-use, sharp-edged print production tapes.

Blockout Tape lets you quickly prepare negatives for platemaking.

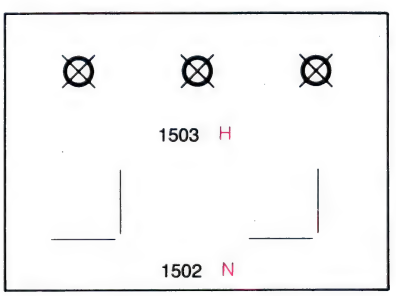
Dropout Blue Lith Tape for reproduction with Ortho Litho film.



Point Rule Tape allows you to easily block out individual lines of text.

Special Pattern 218 adds tone, crisp dotted lines or clean borders to artwork.

Benday Tape lets you tone and shade photomechanically reproduced art.

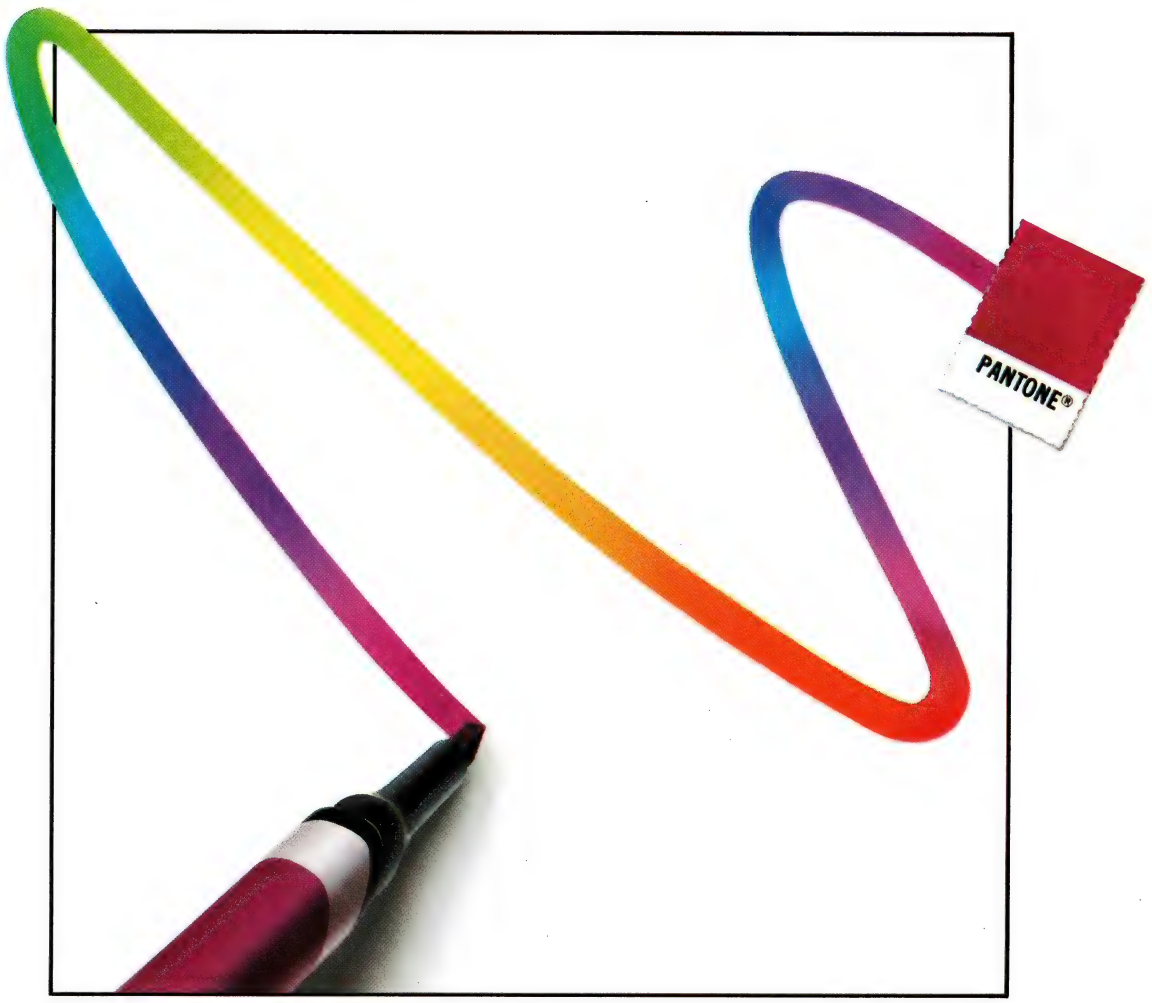


Register and Cropmark Tape accurately speeds production of film overlays and mechanicals.

Ordering information

Use the chart to select your tapes. Then order from your Letraset dealer. Please order using reference numbers in black (matt) or blue (gloss). Copy in red is for price coding.

Color Materials



272	The PANTONE MATCHING SYSTEM
273	PANTONE by Letraset Color Markers
276	PANTONE by Letraset Color Marker Sets
277	LetraJet™ Air Marker
278	PANTONE by Letraset Color Letrafilm Matt
279	PANTONE by Letraset Color Products/ Graduated
280	PANTONE by Letraset Color Paper/Uncoated
282	PANTONE by Letraset Color Paper/Coated
283	PANTONE by Letraset Color Overlay
284	PANTONE Library of Color
285	PANTONE by Letraset Color Product Selectors
286	PANTONE Professional Color System

Process color reproduction of PANTONE®-identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

The PANTONE MATCHING SYSTEM

1.

2.

3.

4.

5.

6.

Since 1962, the PANTONE MATCHING SYSTEM has been the worldwide standard for color communication. PANTONE by Letraset graphic arts materials give you the color matching and control you want—from concept through completion.

The PANTONE MATCHING SYSTEM makes it easy for designers, clients and printers to select, specify and communicate clearly and effectively about color—without verbal ambiguities.

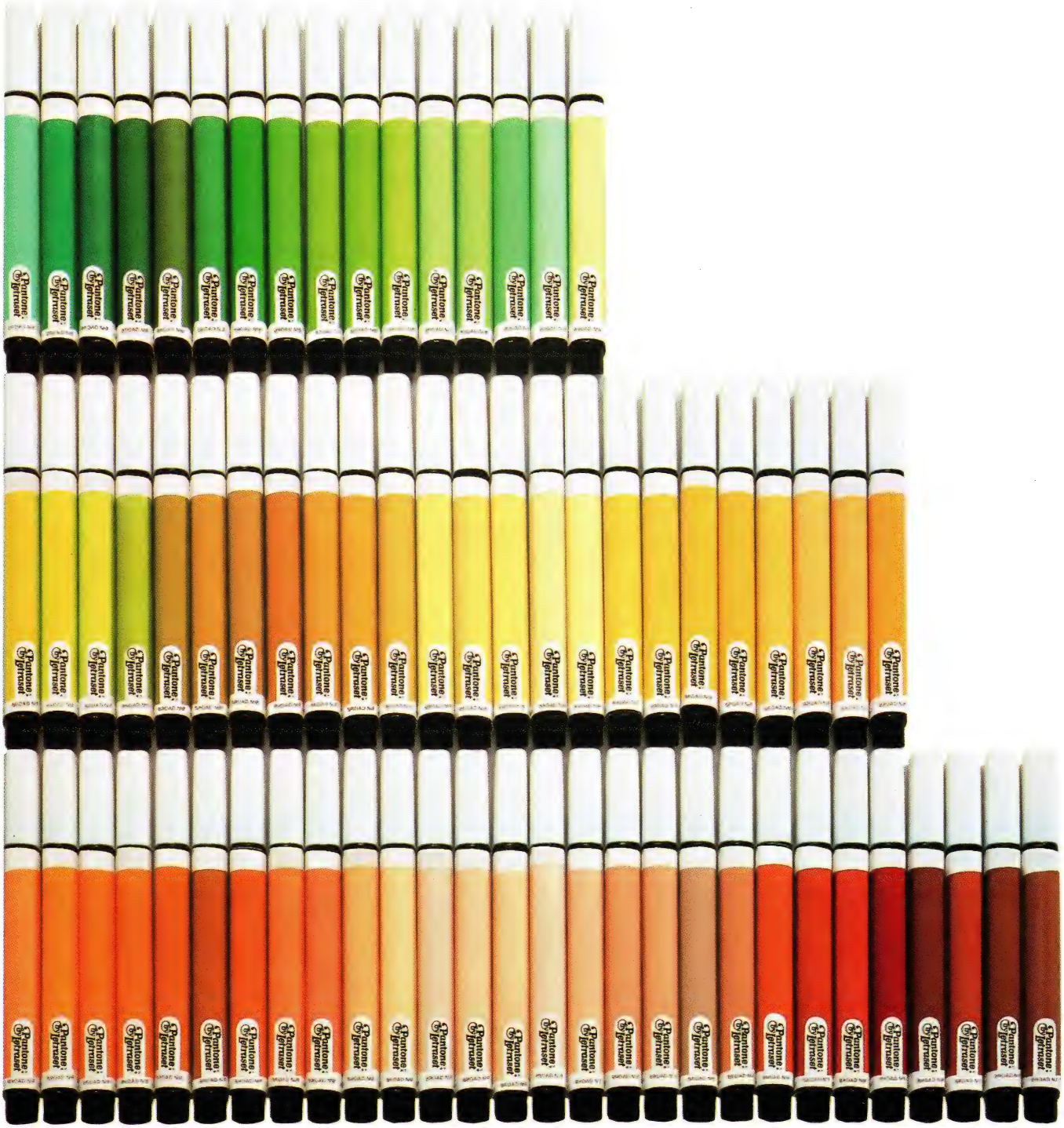
While every PANTONE Color is not available in every substrate, you can choose from a wide range of numerically identified colors in markers, overlays, matt film, color paper, even an airbrush capability. And be assured of perfectly matched colors at every stage of the design process.

The PANTONE Library of Color can even help you think of new ways to use color. So you can achieve every color effect you can imagine.

1. PANTONE by Letraset Color Markers let you quickly visualize color possibilities at the concept stage.
2. Produce a finished dummy with PANTONE by Letraset Color Paper/Uncoated and PANTONE by Letraset Color Overlay using the same PANTONE Colors as the PANTONE by Letraset Color Markers.
3. Check the effect of overprinting on black—using the PANTONE Color & Black Selector.
4. Send a color-coated chip to the printer from the PANTONE Color Specifier 747XR.
5. The printer can mix ink using the formula from the PANTONE Color Formula Guide 747XR.
6. See the final job reproduced with the colors you want precisely as you visualize it.

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE by Letraset Color Markers/Broad
PANTONE by Letraset Color Markers/Fine
PANTONE by Letraset Color Markers/Ultra-Fine



Have the widest range of smooth-flowing color matched markers at your fingertips. 203 broad nib colors. 128 fine tip colors. 64 ultra-fine tip colors. Including a unique range of warm and cool grays.

Their clean, strong, permanent hues bring life to loose or tight full-color renderings. The subtle grays are ideal for architectural or technical drawings.

Choose broad, fine or ultra-fine points. for the effect and coverage you want.

Broad nibs are made of wool felt for unparalleled strength and ink flow. Fine nibs are made of a strong synthetic fiber to hold their point. Fine and broad markers are made using different solvents for overlaying without bleeding. Fine and ultra-fine markers can be used with the LetraJet™ Air Marker. Each marker also has a special seal in the cap to help prevent drying out.

For more ideas on how to use PANTONE by Letraset Color Markers, turn to the *Designing Ideas* section of this handbook. For more information, check the PANTONE by Letraset Color Markers box on the information card in the front of this handbook.

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE by Letraset Color Markers

PANTONE by Letraset Color Markers

PANTONE 100M
PANTONE 101M
PANTONE 102M
PANTONE 103M/F
PANTONE 104M/F
PANTONE 109M/F/UF
PANTONE 110M/F
PANTONE 115M
PANTONE 116M/F
PANTONE 117M
PANTONE 119M
PANTONE 123M/F/UF
PANTONE 124M/F
PANTONE 129M
PANTONE 130M
PANTONE 132M/F
PANTONE 134M/F/UF
PANTONE 136M
PANTONE 137M
PANTONE 138M/F
PANTONE 139M
PANTONE 140M/F
PANTONE 141M/F
PANTONE 143M
PANTONE 144M/F/UF
PANTONE 145M/F
PANTONE 147M/F
PANTONE 148M
PANTONE 150M
PANTONE 151M/F
PANTONE 152M/F
PANTONE 154M/F/UF
PANTONE 155M/F/UF
PANTONE 157M/F
PANTONE 158M
PANTONE 159M/F
PANTONE 160M/F
PANTONE 161M/F
PANTONE 162M
PANTONE 163M/F
PANTONE 165M/F/UF
PANTONE 167M/F
PANTONE 168M/F/UF
PANTONE 169M
PANTONE 170M/F/UF
PANTONE 172M/F
PANTONE 173M
PANTONE 176M
PANTONE 177M
PANTONE 180M
PANTONE 181M/F
PANTONE 182M
PANTONE 184M
PANTONE 185M/F/UF
PANTONE 205M
PANTONE 206M/F
PANTONE 211M
PANTONE 217M
PANTONE 219M
PANTONE 220M
PANTONE 230M
PANTONE 232M
PANTONE 243M
PANTONE 245M/F
PANTONE 246M/F
PANTONE 250M/F/UF
PANTONE 251M/F
PANTONE 252M/F
PANTONE 259M/F
PANTONE 263M/F
PANTONE 265M
PANTONE 266M/F
PANTONE 277M
PANTONE 279M/F
PANTONE 286M/F
PANTONE 290M/F/UF
PANTONE 292M
PANTONE 293M/F/UF
PANTONE 294M/F
PANTONE 297M/F
PANTONE 298M
PANTONE 299M/F
PANTONE 300M/F/UF
PANTONE 301M
PANTONE 304M
PANTONE 306M/F/UF
PANTONE 310M
PANTONE 312M
PANTONE 313M/F
PANTONE 317M/F/UF
PANTONE 319M
PANTONE 320M/F/UF
PANTONE 327M/F
PANTONE 333M
PANTONE 340M
PANTONE 347M/F/UF
PANTONE 348M
PANTONE 351M
PANTONE 353M
PANTONE 354M/F/UF
PANTONE 358M
PANTONE 360M
PANTONE 361M/F/UF
PANTONE 365M
PANTONE 368M/F
PANTONE 370M/F
PANTONE 375M/F/UF
PANTONE 376M
PANTONE 380M
PANTONE 382M/F/UF
PANTONE 389M
PANTONE 396M/F
PANTONE 399M
PANTONE 400M
PANTONE 402M
PANTONE 404M
PANTONE 413M
PANTONE 415M/F
PANTONE 417M/F
PANTONE 420M
PANTONE 422M/F
PANTONE 424M/F
PANTONE 434M
PANTONE 436M
PANTONE 438M
PANTONE 448M/F
PANTONE 449M/F
PANTONE 450M
PANTONE 451M/F
PANTONE 457M/F
PANTONE 458M/F
PANTONE 459M
PANTONE 462M/F

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE by Letraset Color Markers

PANTONE 463M/F
PANTONE 464M/F
PANTONE 465M/F/UF
PANTONE 466M/F
PANTONE 468M/F
PANTONE 469M
PANTONE 470M/F
PANTONE 471M/F
PANTONE 472M/F/UF
PANTONE 473M/F
PANTONE 475M/F

PANTONE 477M/F
PANTONE 484M
PANTONE 485M/F
PANTONE 486M
PANTONE 489M/F
PANTONE 492M
PANTONE 493M
PANTONE 497M
PANTONE 499M
PANTONE 500M
PANTONE 521M/F

PANTONE 528M/F
PANTONE 535M/F
PANTONE 541M
PANTONE 542M
PANTONE 544M
PANTONE 548M
PANTONE 549M
PANTONE 583M/F
PANTONE
Red 032 M/F/UF

PANTONE
Rubine Red M/F/UF
PANTONE
Rhodamine Red M/F/UF
PANTONE
Warm Red M/F/UF
PANTONE
Orange 021 M/F/UF
PANTONE
Yellow M/F/UF

PANTONE
Green M/F/UF
PANTONE
Blue 072 M/F/UF
PANTONE
Reflex Blue M/F/UF
PANTONE Purple M/F/UF
PANTONE
Process Magenta M/F/UF
PANTONE
Process Yellow M/F/UF
PANTONE
Process Blue M/F/UF
PANTONE
Process Cyan M/F/UF
PANTONE
Warm Gray 1 M/F/UF
PANTONE
Warm Gray 2 M/F/UF
PANTONE
Warm Gray 3 M/F/UF
PANTONE
Warm Gray 4 M/F/UF
PANTONE
Warm Gray 5 M/F/UF
PANTONE
Warm Gray 6 M/F/UF
PANTONE
Warm Gray 7 M/F/UF
PANTONE
Warm Gray 8 M/F/UF
PANTONE
Warm Gray 9 M/F/UF

PANTONE
Warm Gray 10 M/F/UF
PANTONE
Warm Gray 11 M/F/UF
PANTONE
Cool Gray 1 M/F/UF
PANTONE
Cool Gray 2 M/F/UF
PANTONE
Cool Gray 3 M/F/UF
PANTONE
Cool Gray 4 M/F/UF
PANTONE
Cool Gray 5 M/F/UF
PANTONE
Cool Gray 6 M/F/UF
PANTONE
Cool Gray 7 M/F/UF
PANTONE
Cool Gray 8 M/F/UF
PANTONE
Cool Gray 9 M/F/UF
PANTONE
Cool Gray 10 M/F/UF
PANTONE
Cool Gray 11 M/F/UF
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Process Black M/F/UF
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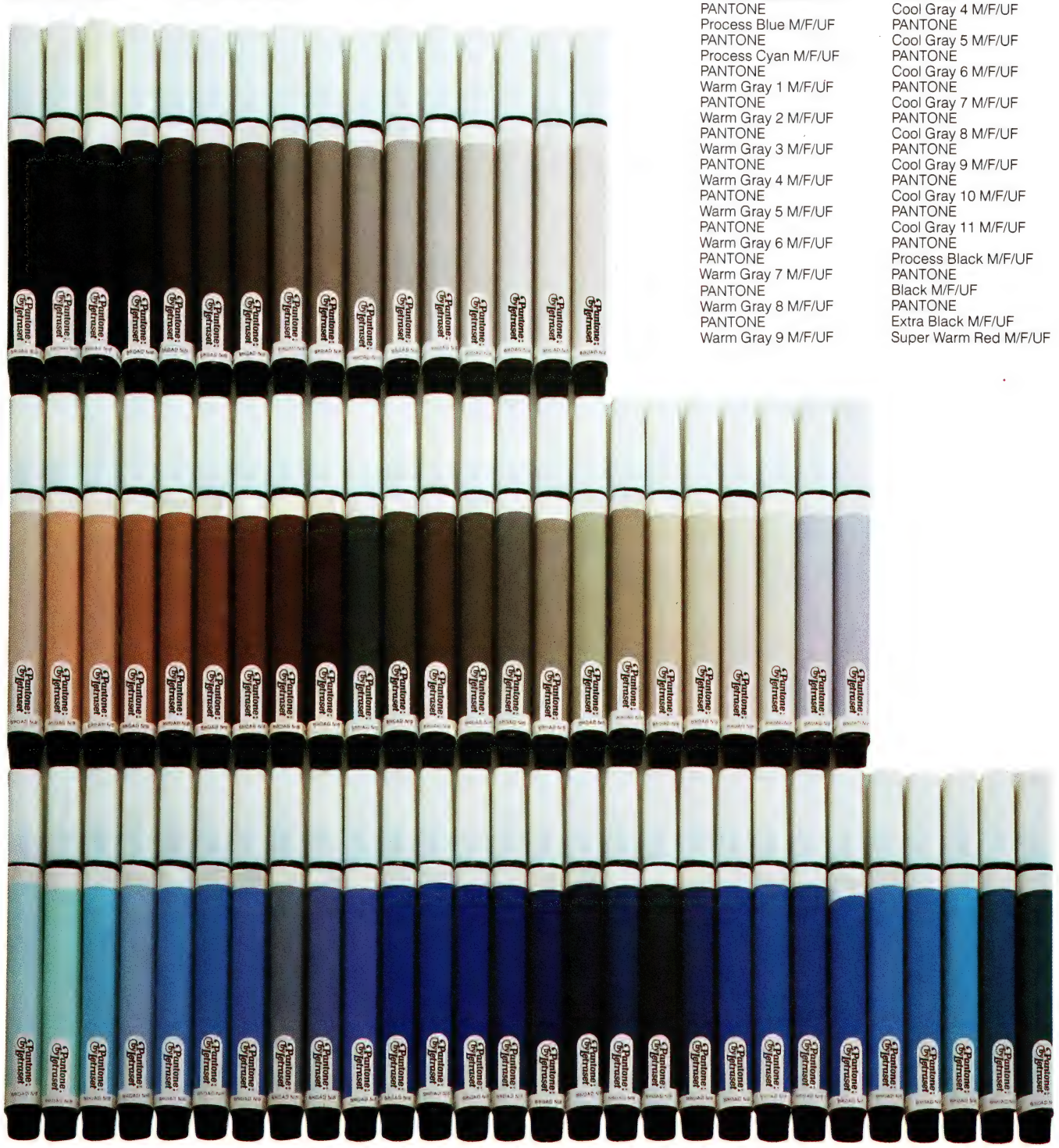
Black M/F/UF
PANTONE
Extra Black M/F/UF
Super Warm Red M/F/UF



Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE by Letraset Color Marker Sets

Broad nib's wool felt offers long life and smooth ink flow.

Fine nib's different solvents allow overlaying without bleeding.

Ultra-Fine nib's strong synthetic fibers hold the point.

Have the markers you use most often right at your fingertips.

With Pantone by Letraset Twelve-Piece Marker Sets, you can take advantage of basic colors as well as warm and cool grays in broad, fine and ultra-fine nibs. Other twelve-piece sets combine complementary colors, pastels, skin tones and wood tones—ten broad nib sets, six fine line sets and four ultra-fine sets.

You can also select other PANTONE by Letraset Color Marker Sets containing from 12 to 204 markers. For more information, check the PANTONE by Letraset Color Marker Sets box on the information card in the front of this handbook.

Choose a PANTONE by Letraset Twelve-Piece Marker Set in the colors you use most.

Ordering Information

PANTONE by Letraset Color Markers and sets
Order from your Letraset dealer:
Individual Markers M/F/UF
Set of six (one color) M/F/UF
Set of twelve (assorted colors) M/F/UF
Broad Nib Art Director Set (set of 120)
Broad Nib Art Director Set (full range set of 204)
Fine Line Art Director Set (set of 48)
Fine Line Art Director Set (set of 108)

Set 1 M/F/UF	Set 2 M/F/UF	Set 3 M/F	Set 4 M/F	Set 5 M	Set 6 M
Super Warm Red	PANTONE Red 032	PANTONE 185	PANTONE 206	PANTONE 172	PANTONE 100
PANTONE 165	PANTONE Orange 021	PANTONE Rubine Red	PANTONE 485	PANTONE 182	PANTONE 176
PANTONE 123	PANTONE Process Yellow	PANTONE 151	PANTONE Warm Red	PANTONE 129	PANTONE 290
PANTONE Yellow	PANTONE 375	PANTONE 109	PANTONE 116	PANTONE 340	PANTONE 351
PANTONE 382	PANTONE 361	PANTONE 110	PANTONE 132	PANTONE 317	PANTONE 459
PANTONE Green	PANTONE 320	PANTONE 327	PANTONE 396	PANTONE 319	PANTONE 475
PANTONE Process Blue	PANTONE Process Cyan	PANTONE Reflex Blue	PANTONE 347	PANTONE 548	PANTONE 162
PANTONE 300	PANTONE Blue 072	PANTONE 154	PANTONE 279	PANTONE 265	PANTONE 243
PANTONE Purple	PANTONE Rhodamine Red	PANTONE 170	PANTONE 251	PANTONE 158	PANTONE 304
PANTONE 144	PANTONE Process Magenta	PANTONE 250	PANTONE 466	PANTONE 148	PANTONE 365
PANTONE 168	PANTONE 465	PANTONE 259	PANTONE 477	PANTONE 434	PANTONE 468
PANTONE Black	PANTONE Process Black	PANTONE 471	PANTONE 415	PANTONE 402	PANTONE 489

Set 7 M/F/UF	Set 8 M/F/UF	Set 9 M	Set 10 M
PANTONE Warm Gray 1	PANTONE Cool Gray 1	PANTONE 134	PANTONE 140
PANTONE Warm Gray 2	PANTONE Cool Gray 2	PANTONE 141	PANTONE 103
PANTONE Warm Gray 3	PANTONE Cool Gray 3	PANTONE 155	PANTONE 370
PANTONE Warm Gray 4	PANTONE Cool Gray 4	PANTONE 465	PANTONE 451
PANTONE Warm Gray 5	PANTONE Cool Gray 5	PANTONE 472	PANTONE 458
PANTONE Warm Gray 6	PANTONE Cool Gray 6	PANTONE 464	PANTONE 102
PANTONE Warm Gray 7	PANTONE Cool Gray 7	PANTONE 130	PANTONE 145
PANTONE Warm Gray 8	PANTONE Cool Gray 8	PANTONE 139	PANTONE 152
PANTONE Warm Gray 9	PANTONE Cool Gray 9	PANTONE 173	PANTONE 138
PANTONE Warm Gray 10	PANTONE Cool Gray 10	PANTONE 484	PANTONE 157
PANTONE Warm Gray 11	PANTONE Cool Gray 11	PANTONE 497	PANTONE 163
PANTONE Extra Black	PANTONE Extra Black	PANTONE 469	PANTONE Process Black

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

LetraJet™ Air Marker

LetraJet makes it easy to enhance marker roughs—or create dramatic 3-D effects.

Simulate airbrush effects such as toning, graduating, silhouetting and many other techniques—without complex, hard-to-operate airbrush equipment. And at a fraction of the cost.

The LetraJet Air Marker is available with its own propellant or can be connected to your own air compressor. It lets you quickly change back and forth between normal marker technique and airbrush effects. Switch PANTONE by Letraset Color Markers/Fine or PANTONE by Letraset Color Markers/Ultra-Fine and change colors instantly. You can even do custom color lettering using LetraJet, PANTONE by Letraset Color Markers/Fine or PANTONE by Letraset Color Markers/Ultra-Fine, White Standard Instant Lettering and the Letraset Word Positioning System.

Produce original art with depth, clarity and the full range of PANTONE by Letraset Color Markers.

For more ideas on how to use LetraJet, turn to the *Designing Ideas* section of this handbook. For more information, check the LetraJet Air Marker box on the information card in the front of this handbook.

Ordering Information

Order from your Letraset dealer:
LetraJet Air Marker
LetraJet Propellant (14 oz.)

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE by Letraset Color Letrafilm Matt

Choose from 110 pure, "flood-coated" matt colors—including 96 PANTONE Colors—with a richness impossible to equal with any other medium.

Use PANTONE by Letraset Color Letrafilm Matt for rough layouts, comps, reflective art or in photographic backgrounds. Even delicate cutting is easy. Because it is translucent, you can easily overlay multiple layers. The low tack adhesive allows easy repositioning, yet provides a firm bond. It is appropriate for all diazo/dyeline copying. You can apply any art media to it. And the poly-coated backing keeps the sheet flat when stored.

For more ideas on how to use PANTONE by Letraset Color Letrafilm Matt, turn to the *Designing Ideas* section of this handbook.

Ordering Information

Order from your Letraset dealer:
Standard Sheet size: 10″ × 15″

Use rich PANTONE Color to create layouts, comps, reflective art or photographic backgrounds.

PANTONE by Letraset Color Letrafilm Matt

Letrafilm Matt 103
Letrafilm Matt 109
Letrafilm Matt 125
Letrafilm Matt 132
Letrafilm Matt 133
Letrafilm Matt 134
Letrafilm Matt 137
Letrafilm Matt 151
Letrafilm Matt 157
Letrafilm Matt 177
Letrafilm Matt 180
Letrafilm Matt 203
Letrafilm Matt 212
Letrafilm Matt 227

PANTONE Process Blue D
PANTONE Reflex Blue D

PANTONE Green D
PANTONE Black D
PANTONE Yellow D
PANTONE Purple D
PANTONE Rubine Red D
PANTONE Warm Red D
PANTONE Rhodamine Red D
PANTONE 100D
PANTONE 101D
PANTONE 102D
PANTONE 104D
PANTONE 109D
PANTONE 110D
PANTONE 115D
PANTONE 116D
PANTONE 117D
PANTONE 119D
PANTONE 123D
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PANTONE 473D
PANTONE 475D
PANTONE 485D
PANTONE 489D
PANTONE 492D
PANTONE 499D
PANTONE 541D
PANTONE 548D
PANTONE 583D

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE by Letraset Color Products/Graduated

Simulate airbrush art over large areas in comps, layouts, dummies and finished art. Quickly and economically. With PANTONE by Letraset Color Products/Graduated in twenty-four PANTONE Colors. Complete with printing guide.

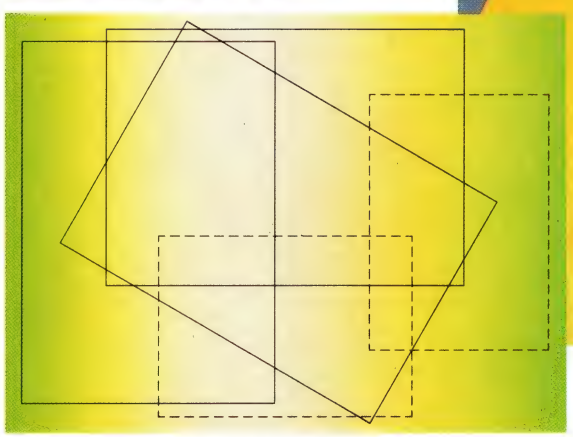
Choose slow curve in four substrates and one graduation—or medium/fast curve in two substrates and many graduations. Use the medium/fast sheet from dark to light in one seamless 26″ piece, or cut it for fast graduation in 10″.

Because sheets go from 5% to 100% with no dot pattern, you can go directly to color separations without risking a moire. Cut each sheet cleanly even in complex shapes. The 24 PANTONE Colors can be folded or creased without cracking or peeling. The ink and paper resist stains, retain color and have a long shelf life. The matt finish enhances illustrative techniques.

For more ideas on how to use PANTONE by Letraset Color Products/Graduated, turn to the *Designing Ideas* section of this handbook.

Ordering Information

Order from your Letraset dealer:
Standard Sheet size: 20″ × 26″



Cut fast/medium curve sheets in a variety of ways to create airbrush effects.

Cut, peel and apply quickly and easily to create images with dimension.

PANTONE by Letraset Color Paper/ Graduated/ Uncoated

PANTONE Process Black U-G
PANTONE Process Magenta U-G
PANTONE Process Yellow U-G
PANTONE Process Cyan U-G
PANTONE Black U-G
PANTONE Reflex Blue U-G
PANTONE Rubine Red U-G
PANTONE Green U-G
PANTONE Warm Red U-G
PANTONE 116U-G
PANTONE 151U-G
PANTONE 165U-G
PANTONE 185U-G
PANTONE 246U-G
PANTONE 293U-G
PANTONE 313U-G
PANTONE 354U-G
PANTONE 375U-G
PANTONE 404U-G
PANTONE 424U-G
PANTONE 464U-G
PANTONE 465U-G
PANTONE 471U-G
PANTONE 583U-G

PANTONE by Letraset Color Paper/ Graduated/ Uncoated/Self-Adhesive

PANTONE Process Black U-GA
PANTONE Process Magenta U-GA
PANTONE Process Yellow U-GA
PANTONE Process Cyan U-GA
PANTONE Black U-GA
PANTONE Reflex Blue U-GA
PANTONE Rubine Red U-GA
PANTONE Green U-GA
PANTONE Warm Red U-GA
PANTONE 116U-GA
PANTONE 151U-GA
PANTONE 165U-GA
PANTONE 185U-GA
PANTONE 246U-GA
PANTONE 293U-GA
PANTONE 313U-GA
PANTONE 354U-GA
PANTONE 375U-GA
PANTONE 404U-GA
PANTONE 424U-GA
PANTONE 464U-GA
PANTONE 465U-GA
PANTONE 471U-GA
PANTONE 583U-GA

PANTONE by Letraset Color Overlay/ Graduated

PANTONE Process Black C-AG
PANTONE Process Magenta C-AG
PANTONE Process Yellow C-AG
PANTONE Process Cyan C-AG
PANTONE Black C-AG
PANTONE Reflex Blue C-AG
PANTONE Rubine Red C-AG
PANTONE Green C-AG
PANTONE Warm Red C-AG
PANTONE 116C-AG
PANTONE 151C-AG
PANTONE 165C-AG
PANTONE 185C-AG
PANTONE 246C-AG
PANTONE 293C-AG
PANTONE 313C-AG
PANTONE 354C-AG
PANTONE 375C-AG
PANTONE 404C-AG
PANTONE 424C-AG
PANTONE 464C-AG
PANTONE 465C-AG
PANTONE 471C-AG
PANTONE 583C-AG

PANTONE by Letraset Color Paper/Graduated/ Coated/Self-Adhesive

PANTONE Process Black C-CG
PANTONE Process Magenta C-CG
PANTONE Process Yellow C-CG
PANTONE Process Cyan C-CG
PANTONE Black C-CG
PANTONE Reflex Blue C-CG
PANTONE Rubine Red C-CG
PANTONE Green C-CG
PANTONE Warm Red C-CG
PANTONE 116C-CG
PANTONE 151C-CG
PANTONE 165C-CG
PANTONE 185C-CG
PANTONE 246C-CG
PANTONE 293C-CG
PANTONE 313C-CG
PANTONE 354C-CG
PANTONE 375C-CG
PANTONE 404C-CG
PANTONE 424C-CG
PANTONE 464C-CG
PANTONE 465C-CG
PANTONE 471C-CG
PANTONE 583C-CG

PANTONE by Letraset Color Paper/Graduated/ Uncoated— Fast + Medium Curves

PANTONE Process Black U-GFM
PANTONE Process Magenta U-GFM
PANTONE Process Yellow U-GFM
PANTONE Process Cyan U-GFM
PANTONE Black U-GFM
PANTONE Reflex Blue U-GFM
PANTONE Rubine Red U-GFM
PANTONE Green U-GFM
PANTONE Warm Red U-GFM
PANTONE 116U-GFM
PANTONE 151U-GFM
PANTONE 165U-GFM
PANTONE 185U-GFM
PANTONE 246U-GFM
PANTONE 293U-GFM
PANTONE 313U-GFM
PANTONE 354U-GFM
PANTONE 375U-GFM
PANTONE 404U-GFM
PANTONE 424U-GFM
PANTONE 464U-GFM
PANTONE 465U-GFM
PANTONE 471U-GFM
PANTONE 583U-GFM

PANTONE by Letraset Color Overlay/Graduated/ —Fast + Medium Curves

PANTONE Process Black C-AGFM
PANTONE Process Magenta C-AGFM
PANTONE Process Yellow C-AGFM
PANTONE Process Cyan C-AGFM
PANTONE Black C-AGFM
PANTONE Reflex Blue C-AGFM
PANTONE Rubine Red C-AGFM
PANTONE Green C-AGFM
PANTONE Warm Red C-AGFM
PANTONE 116C-AGFM
PANTONE 151C-AGFM
PANTONE 165C-AGFM
PANTONE 185C-AGFM
PANTONE 246C-AGFM
PANTONE 293C-AGFM
PANTONE 313C-AGFM
PANTONE 354C-AGFM
PANTONE 375C-AGFM
PANTONE 404C-AGFM
PANTONE 424C-AGFM
PANTONE 464C-AGFM
PANTONE 465C-AGFM
PANTONE 471C-AGFM
PANTONE 583C-AGFM

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE by Letraset Color Paper/Uncoated

Cover large comp, dummy or mock-up areas in any of 533 even, perfectly matched PANTONE Colors to simulate printing on uncoated paper. Quickly and easily.

The paper cuts cleanly. Use the handy grid on the back to cut to size. Affix it with spray adhesive, rubber cement or the new Letraset transfer adhesives. The color resists stains, cracking and fading. The soft matt surface accepts pencil, gouache, dry transfer, overlap and other art media.

Visualize surprints and knockouts with a 2″ printing guide band. It shows combinations of varying PANTONE Color matched tints and the solid color with varying black tints, black halftones, duotone, over a 133-line black halftone, and with black/reverse/color type.

For more ideas on how to use PANTONE by Letraset Color Paper/Uncoated, turn to the *Designing Ideas* section of this handbook. For more information, check the PANTONE by Letraset Color Paper/Uncoated box on the information card in the front of this handbook.

Ordering Information

Order from your Letraset dealer:
Standard Sheet size: 20″ × 26″

Flexible, cut and paste PANTONE by Letraset Color Paper/Uncoated is ideal for making 3-D packaging dummies.

Choose from more than 500 rich PANTONE Colors.

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE by Letraset Color Paper/Uncoated

PANTONE by Letraset Color Paper/Uncoated

Super Warm Red U
White U
PANTONE Process Blue U
PANTONE Process Yellow U
PANTONE Process Magenta U
PANTONE Process Cyan U
PANTONE Process Black U
PANTONE Extra Black U
PANTONE Reflex Blue U
PANTONE Green U
PANTONE Black U
PANTONE Black Plus U
PANTONE Black on Black U
PANTONE Yellow U
PANTONE Purple U
PANTONE Rubine Red U
PANTONE Warm Red U
PANTONE Rhodamine Red U
PANTONE Orange 021U
PANTONE Red 032U
PANTONE Blue 072U
PANTONE 100U
PANTONE 101U
PANTONE 102U
PANTONE 103U
PANTONE 104U
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PANTONE 585U
PANTONE 586U
PANTONE 587U
PANTONE 873 (Gold)
PANTONE 877 (Silver)
PANTONE Warm Gray 1U
PANTONE Warm Gray 2U
PANTONE Warm Gray 3U
PANTONE Warm Gray 4U
PANTONE Warm Gray 5U
PANTONE Warm Gray 6U
PANTONE Warm Gray 7U
PANTONE Warm Gray 8U
PANTONE Warm Gray 9U
PANTONE Warm Gray 10U
PANTONE Warm Gray 11U
PANTONE Cool Gray 1U
PANTONE Cool Gray 2U
PANTONE Cool Gray 3U
PANTONE Cool Gray 4U
PANTONE Cool Gray 5U
PANTONE Cool Gray 6U
PANTONE Cool Gray 7U
PANTONE Cool Gray 8U
PANTONE Cool Gray 9U
PANTONE Cool Gray 10U
PANTONE Cool Gray 11U

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE by Letraset Color Paper/Coated

Use 162 rich, perfectly matched colors to simulate printing on glossy, coated, self-adhesive stock for mock-ups, dummies, comps and models. Or for preparing slides, maps, posters and photographic backgrounds.

Cut curves and corners easily with a sharp knife. Two ink impressions provide dense, uniform color and resist scuffing and marking. Yet you can use pencil, dry transfer, a variety of art materials and techniques.

For more ideas on how to use PANTONE by Letraset Color Paper/Coated, turn to the *Designing Ideas* section of this handbook. For more information, check the PANTONE by Letraset Color Paper/Coated box on the information card in the front of this handbook.

Ordering Information

Order from your Letraset dealer:
Standard Sheet size: 20" × 26"

Versatile PANTONE by Letraset Color Paper/Coated makes highly finished comps or dummies in a wide range of PANTONE Colors.

PANTONE by Letraset Color Paper/Coated

Super Warm Red C
White C
PANTONE Process Blue C
PANTONE Reflex Blue C
PANTONE Green C
PANTONE Black C
PANTONE Yellow C
PANTONE Purple C
PANTONE Rubine Red C
PANTONE Warm Red C
PANTONE Rhodamine Red C
PANTONE Process Yellow
PANTONE Process Magenta
PANTONE Process Cyan
PANTONE Process Black
PANTONE Extra Black
PANTONE Orange 021C
PANTONE Red 032C
PANTONE Blue 072C
PANTONE 100C
PANTONE 101C
PANTONE 102C
PANTONE 104C
PANTONE 109C
PANTONE 110C
PANTONE 115C
PANTONE 116C
PANTONE 117C
PANTONE 119C
PANTONE 123C
PANTONE 124C
PANTONE 129C
PANTONE 130C
PANTONE 132C
PANTONE 134C
PANTONE 136C
PANTONE 137C
PANTONE 139C
PANTONE 141C
PANTONE 143C
PANTONE 144C
PANTONE 148C
PANTONE 150C
PANTONE 151C
PANTONE 154C
PANTONE 155C
PANTONE 158C
PANTONE 162C
PANTONE 165C
PANTONE 168C
PANTONE 170C
PANTONE 172C
PANTONE 173C
PANTONE 176C
PANTONE 180C
PANTONE 185C
PANTONE 206C
PANTONE 211C
PANTONE 219C
PANTONE 232C
PANTONE 243C
PANTONE 246C
PANTONE 251C
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PANTONE 286C
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PANTONE 304C
PANTONE 306C
PANTONE 310C
PANTONE 312C
PANTONE 313C
PANTONE 319C
PANTONE 320C
PANTONE 327C
PANTONE 333C
PANTONE 340C
PANTONE 347C
PANTONE 348C
PANTONE 351C
PANTONE 353C
PANTONE 354C
PANTONE 358C
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PANTONE 361C
PANTONE 365C
PANTONE 368C
PANTONE 375C
PANTONE 376C
PANTONE 380C
PANTONE 382C
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PANTONE 396C
PANTONE 399C
PANTONE 400C
PANTONE 402C
PANTONE 404C
PANTONE 413C
PANTONE 415C
PANTONE 417C
PANTONE 420C
PANTONE 422C
PANTONE 424C
PANTONE 434C
PANTONE 436C
PANTONE 438C
PANTONE 450C
PANTONE 457C
PANTONE 459C
PANTONE 464C
PANTONE 465C
PANTONE 466C
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PANTONE 469C
PANTONE 471C
PANTONE 472C
PANTONE 473C
PANTONE 475C
PANTONE 484C
PANTONE 485C
PANTONE 489C
PANTONE 492C
PANTONE 497C
PANTONE 499C
PANTONE 541C
PANTONE 542C
PANTONE 544C
PANTONE 548C
PANTONE 549C
PANTONE 583C
PANTONE 873C (Gold)
PANTONE 877C (Silver)
PANTONE Warm Gray 1C
PANTONE Warm Gray 2C
PANTONE Warm Gray 3C
PANTONE Warm Gray 4C
PANTONE Warm Gray 5C
PANTONE Warm Gray 6C
PANTONE Warm Gray 7C
PANTONE Warm Gray 8C
PANTONE Warm Gray 9C
PANTONE Warm Gray 10C
PANTONE Warm Gray 11C
PANTONE Cool Gray 1C
PANTONE Cool Gray 2C
PANTONE Cool Gray 3C
PANTONE Cool Gray 4C
PANTONE Cool Gray 5C
PANTONE Cool Gray 6C
PANTONE Cool Gray 7C
PANTONE Cool Gray 8C
PANTONE Cool Gray 9C
PANTONE Cool Gray 10C
PANTONE Cool Gray 11C

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE by Letraset Color Overlay

Add large areas of solid, flat, dense color to any type of art; in minutes. With a choice of 240 PANTONE Colors including 58 colors in four tints.

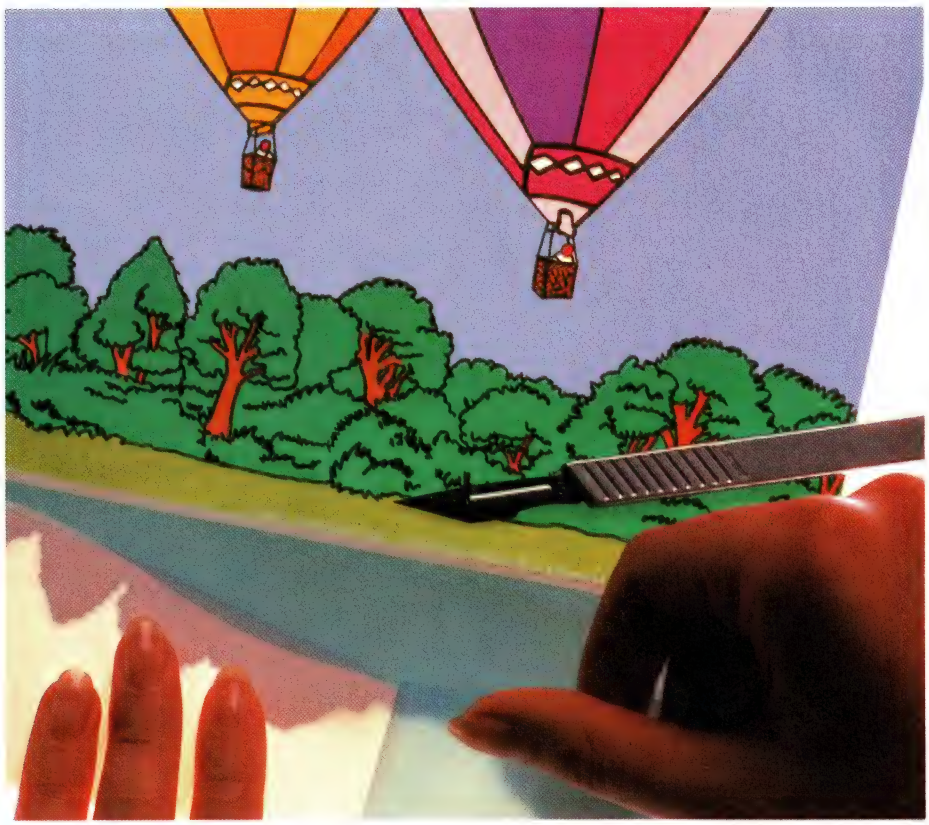
Translucent color and backing allows you to see through to the artwork underneath for accurate cutting—even with multiple overlays. The surface accepts most art media. The low tack adhesive makes repositioning easy, yet gives you a strong, bubble-free bond. The large 20″ × 26″ sheet size eliminates the need to butt small pieces together. You can even use it for diazo/dyeline copying. And each sheet stays flat while stored.

Choose from 120 line screen matching colors in 10%, 30%, 50% and 70% tints. Or in 20%, 40%, 60% and 80% screens for even more creative flexibility.

For more ideas on how to use PANTONE by Letraset Color Overlay, turn to the *Designing Ideas* section of this handbook. For more information, check the PANTONE by Letraset Color Overlay box on the information card in the front of this handbook.

Ordering Information

Order from your Letraset dealer:
Standard Sheet size: 20″ × 26″



Create exciting visuals and mock-ups with more than 200 vibrant PANTONE Colors and tints.

PANTONE by Letraset Color Overlay

Super Warm Red A
Opaque White A
PANTONE Process Blue A
PANTONE Reflex Blue A
PANTONE Green A
PANTONE Yellow A
PANTONE Purple A
PANTONE Rubine Red A
PANTONE Warm Red A
PANTONE Rhodamine Red A
PANTONE Process Yellow A
PANTONE Process Magenta A
PANTONE Process Cyan A
PANTONE Process Black A
PANTONE Opaque Black A
PANTONE Extra Black A
PANTONE Orange 021A
PANTONE Red 032A
PANTONE Blue 072A
PANTONE 100A
PANTONE 101A
PANTONE 102A
PANTONE 103A
PANTONE 104A
PANTONE 109A
PANTONE 110A
PANTONE 113A
PANTONE 114A
PANTONE 115A
PANTONE 116A
PANTONE 117A
PANTONE 119A
PANTONE 120A
PANTONE 123A
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PANTONE 130A
PANTONE 132A
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PANTONE 556A
PANTONE 577A
PANTONE 583A
PANTONE 587A
PANTONE 671A
PANTONE 872A
PANTONE 873A
PANTONE 874A
PANTONE 875A
PANTONE 876A
PANTONE 877A
PANTONE Warm Gray 1A
PANTONE Warm Gray 2A
PANTONE Warm Gray 3A
PANTONE Warm Gray 4A
PANTONE Warm Gray 5A
PANTONE Warm Gray 6A
PANTONE Warm Gray 7A
PANTONE Warm Gray 8A
PANTONE Warm Gray 9A
PANTONE Warm Gray 10A
PANTONE Warm Gray 11A
PANTONE Cool Gray 1A
PANTONE Cool Gray 2A
PANTONE Cool Gray 3A
PANTONE Cool Gray 4A
PANTONE Cool Gray 5A
PANTONE Cool Gray 6A
PANTONE Cool Gray 7A
PANTONE Cool Gray 8A
PANTONE Cool Gray 9A
PANTONE Cool Gray 10A
PANTONE Cool Gray 11A

PANTONE by Letraset Color Overlay Tint 1

Opaque White A T1
PANTONE Process Blue A T1
PANTONE Reflex Blue A T1
PANTONE Green A T1
PANTONE Yellow A T1
PANTONE Purple A T1
PANTONE Rubine Red A T1
PANTONE Warm Red A T1
PANTONE Rhodamine Red A T1
PANTONE Process Yellow A T1
PANTONE Process Magenta A T1
PANTONE Process Cyan A T1
PANTONE Process Black A T1
PANTONE 104A Tint 1
PANTONE 109A Tint 1
PANTONE 110A Tint 1
PANTONE 116A Tint 1
PANTONE 119A Tint 1
PANTONE 123A Tint 1
PANTONE 132A Tint 1
PANTONE 144A Tint 1
PANTONE 151A Tint 1
PANTONE 154A Tint 1
PANTONE 158A Tint 1
PANTONE 165A Tint 1
PANTONE 172A Tint 1
PANTONE 185A Tint 1
PANTONE 206A Tint 1
PANTONE 246A Tint 1
PANTONE 259A Tint 1
PANTONE 266A Tint 1
PANTONE 293A Tint 1
PANTONE 300A Tint 1
PANTONE 313A Tint 1
PANTONE 320A Tint 1
PANTONE 327A Tint 1
PANTONE 340A Tint 1
PANTONE 347A Tint 1
PANTONE 354A Tint 1
PANTONE 368A Tint 1
PANTONE 375A Tint 1
PANTONE 382A Tint 1
PANTONE 396A Tint 1
PANTONE 450A Tint 1
PANTONE 457A Tint 1
PANTONE 464A Tint 1
PANTONE 471A Tint 1
PANTONE 485A Tint 1
PANTONE 492A Tint 1
PANTONE 499A Tint 1
PANTONE 541A Tint 1
PANTONE 548A Tint 1
PANTONE 583A Tint 1

PANTONE by Letraset Color Overlay Tint 2

Opaque White A T2
PANTONE Process Yellow A T2
PANTONE Process Magenta A T2
PANTONE Process Cyan A T2
PANTONE Process Black A T2

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE Library of Color

Choose precisely the PANTONE Colors you want for production of your artwork—without miscommunication between the designer and printer. You can order each PANTONE Color Reference Manual from your Letraset dealer.

The PANTONE Color Specifier 747XR shows all 747 PANTONE Colors plus 4 PANTONE Process Colors printed on coated and uncoated swatches, perforated for easy removal and attachment to artwork or printing instructions.

The PANTONE Color Tint Selector 747XR, combined with the PANTONE Color Formula Guide 747XR, helps art directors see every PANTONE Color on coated and uncoated stock in solid, as a halftone, in type and a range of tints.

The PANTONE Color & Black Selector lets you predict the effects of the most popular PANTONE Colors using a matrix of duotones, halftones and percentage screens for a range of tints, dropouts and overprints on coated and uncoated stock.

The PANTONE Process Color Simulator features solid PANTONE Colors on coated and uncoated paper with tear-out four-color process simulation swatches to eliminate color matching guesswork in four-color process printing.

The PANTONE Process Color Selector lets you see 10% tint steps in 150 line screen of standard process color to achieve nearly 9,000 color combinations.

The PANTONE Two Color Selector shows more than 6,000 two-color combinations with percentage screens, duotones and halftones on coated and uncoated stock.

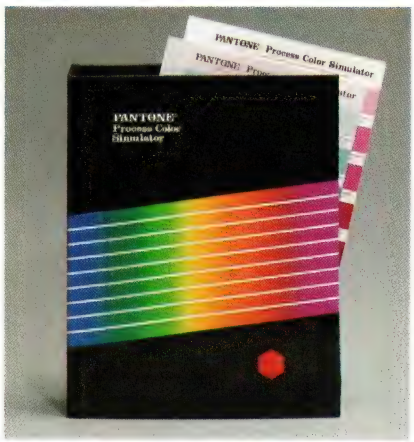
The PANTONE Color Formula Guide 747XR provides printing ink formulations for each of the 747 PANTONE Colors on coated and uncoated stock.

For more information on the PANTONE Library of Color, check the PANTONE Library of Color box on the information card in the front of this handbook.

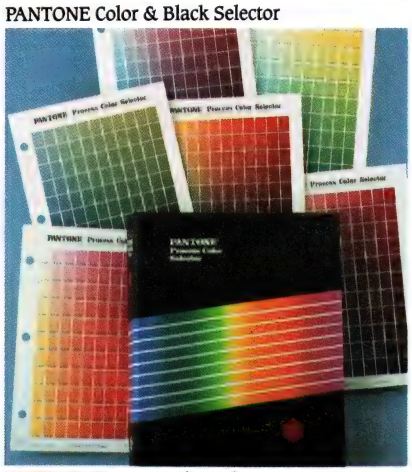
PANTONE Color Specifier 747XR

PANTONE Color Tint Selector 747XR

PANTONE Color & Black Selector



PANTONE Process Color Simulator



PANTONE Process Color Selector

PANTONE Two Color Selector

PANTONE Color Formula Guide 747XR

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE by Letraset Color Product Selectors

PANTONE by Letraset Color Products Selector

PANTONE by Letraset Color Overlay Selector

PANTONE by Letraset Color Paper Selector/ Coated

PANTONE by Letraset Color Paper Selector/ Uncoated

PANTONE by Letraset Color Letrafilm Matt Selector

PANTONE by Letraset Color Selector/Graduated– Fast + Medium Curves
PANTONE by Letraset Color Selector/Graduated

Choose the colors you need in the actual paper or film you want—for perfectly coordinated color from concept through the finished job. You can order your PANTONE by Letraset Color Product Selectors from your Letraset dealer.

The PANTONE by Letraset Color Products Selector shows 533 PANTONE Colors on uncoated stock with a pictogram of PANTONE Color availability for each PANTONE Product.

The PANTONE by Letraset Color Overlay Selector lets you judge the effect of overlaying different colors by using color swatches.

The PANTONE by Letraset Color Paper Selector/Coated lets you choose from 162 glossy colors.

The PANTONE by Letraset Color Paper Selector/Uncoated shows the full range of uncoated color sheets.

The PANTONE by Letraset Color Letrafilm Matt Selector shows the full range of matt overlay sheets.

The PANTONE by Letraset Color Selector/Graduated–Fast + Medium Curves shows colors in uncoated and overlay substrates from 100% to 5% to 100%.

The PANTONE by Letraset Color Selector/Graduated shows full graduation in four different surfaces.

For more information on PANTONE by Letraset Color Product Selectors, check the PANTONE by Letraset Color Product Selectors box on the information card in the front of this handbook.

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE Professional Color System

The PANTONE Professional Color System makes color selection easier for fashion, architecture, interior design and industrial design professionals. Choose from 1000 commercial colors appropriate for fabrics, plastics, paint, ceramics, cosmetics and carpets. Use tear-out chips—plus a fan-out selector for on-site color selection. Order it from your Letraset dealer.

PANTONE Coatings Color Paper is excellent for swatching, design and presentation. Choose from 250 rich, "flood-coated" colors on 10″ × 13″ sheets—all part of the PANTONE Professional Color System. Or use the handy 1″ × 4″ swatches in the pocket-size selector for on-site work.

For more information, check the PANTONE Professional Color System box on the information card in the front of this handbook.

Ordering Information

Order from your Letraset dealer:
Standard Sheet size: 10″ × 13″

The PANTONE Professional Color System makes commercial color selection easy—even right on-site.

PANTONE Coatings Color Paper

PANTONE 12-0605C
PANTONE 12-0704C
PANTONE 12-0727C
PANTONE 12-0738C
PANTONE 12-0817C
PANTONE 12-0822C
PANTONE 12-0911C
PANTONE 12-1011C
PANTONE 12-1404C
PANTONE 13-0317C
PANTONE 13-0403C
PANTONE 13-0513C
PANTONE 13-0711C
PANTONE 13-0752C
PANTONE 13-0758C
PANTONE 13-0908C
PANTONE 13-0915C
PANTONE 13-0932C
PANTONE 13-0939C
PANTONE 13-0942C
PANTONE 13-0947C
PANTONE 13-1007C
PANTONE 13-1010C
PANTONE 13-1013C
PANTONE 13-1017C
PANTONE 13-1024C
PANTONE 13-1106C
PANTONE 13-1406C
PANTONE 13-1409C
PANTONE 13-2803C
PANTONE 13-4809C
PANTONE 13-5309C
PANTONE 13-6108C
PANTONE 14-0114C
PANTONE 14-0210C
PANTONE 14-0626C
PANTONE 14-0850C
PANTONE 14-1014C
PANTONE 14-1025C
PANTONE 14-1045C
PANTONE 14-1112C
PANTONE 14-1133C
PANTONE 14-1209C
PANTONE 14-1212C
PANTONE 14-1227C
PANTONE 14-1310C
PANTONE 14-1316C
PANTONE 14-1323C
PANTONE 14-1513C
PANTONE 14-1905C
PANTONE 14-1909C
PANTONE 14-2307C
PANTONE 14-3805C
PANTONE 14-3812C
PANTONE 14-3907C
PANTONE 14-4318C
PANTONE 14-4522C
PANTONE 14-4807C
PANTONE 14-4816C
PANTONE 14-5002C
PANTONE 14-5711C
PANTONE 14-6329C
PANTONE 15-0927C
PANTONE 15-1119C
PANTONE 15-1132C
PANTONE 15-1215C
PANTONE 15-1225C
PANTONE 15-1231C
PANTONE 15-1309C
PANTONE 15-1316C
PANTONE 15-1340C
PANTONE 15-1516C
PANTONE 15-1523C
PANTONE 15-1614C
PANTONE 15-1624C
PANTONE 15-1626C
PANTONE 15-1912C
PANTONE 15-1920C
PANTONE 15-1922C
PANTONE 15-2205C
PANTONE 15-2210C
PANTONE 15-3807C
PANTONE 15-4323C
PANTONE 15-4415C
PANTONE 15-4427C
PANTONE 15-4717C
PANTONE 15-6120C
PANTONE 16-0213C
PANTONE 16-0220C
PANTONE 16-0228C
PANTONE 16-0430C
PANTONE 16-0518C
PANTONE 16-0806C
PANTONE 16-0836C
PANTONE 16-1317C
PANTONE 16-1324C
PANTONE 16-1325C
PANTONE 16-1328C
PANTONE 16-1333C
PANTONE 16-1336C
PANTONE 16-1337C
PANTONE 16-1349C
PANTONE 16-1350C
PANTONE 16-1412C
PANTONE 16-1422C
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PANTONE 16-1435C
PANTONE 16-1439C
PANTONE 16-1443C
PANTONE 16-1450C
PANTONE 16-1506C
PANTONE 16-1510C
PANTONE 16-1522C
PANTONE 16-1539C
PANTONE 16-1541C
PANTONE 16-1617C
PANTONE 16-1626C
PANTONE 16-1712C
PANTONE 16-1731C
PANTONE 16-2107C
PANTONE 16-2120C
PANTONE 16-3110C
PANTONE 16-3310C
PANTONE 16-3307C
PANTONE 16-3803C
PANTONE 16-3810C
PANTONE 16-4114C
PANTONE 16-4421C
PANTONE 16-4427C
PANTONE 16-4525C
PANTONE 16-4728C
PANTONE 16-4834C
PANTONE 16-5119C
PANTONE 16-5123C
PANTONE 16-5421C
PANTONE 16-5930C
PANTONE 16-5932C
PANTONE 16-6116C
PANTONE 16-6127C
PANTONE 17-0115C
PANTONE 17-0929C
PANTONE 17-1028C
PANTONE 17-1134C
PANTONE 17-1312C
PANTONE 17-1336C
PANTONE 17-1347C
PANTONE 17-1422C
PANTONE 17-1456C
PANTONE 17-1464C
PANTONE 17-1505C
PANTONE 17-1516C
PANTONE 17-1522C
PANTONE 17-1532C
PANTONE 17-1544C
PANTONE 17-1545C
PANTONE 17-1553C
PANTONE 17-1558C
PANTONE 17-1564C
PANTONE 17-1612C
PANTONE 17-1623C
PANTONE 17-1641C
PANTONE 17-1654C
PANTONE 17-1663C
PANTONE 17-1664C
PANTONE 17-1710C
PANTONE 17-1740C
PANTONE 17-1753C
PANTONE 17-1818C
PANTONE 17-1842C
PANTONE 17-2227C
PANTONE 17-2230C
PANTONE 17-2601C
PANTONE 17-2617C
PANTONE 17-3014C
PANTONE 17-3817C
PANTONE 17-3826C
PANTONE 17-4139C
PANTONE 17-4421C
PANTONE 17-5111C
PANTONE 17-5122C
PANTONE 17-5430C
PANTONE 17-5641C
PANTONE 17-5722C
PANTONE 17-5923C
PANTONE 18-0125C
PANTONE 18-0322C
PANTONE 18-0403C
PANTONE 18-0820C
PANTONE 18-0928C
PANTONE 18-1018C
PANTONE 18-1229C
PANTONE 18-1235C
PANTONE 18-1326C
PANTONE 18-1421C
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PANTONE 18-1438C
PANTONE 18-1442C
PANTONE 18-1448C
PANTONE 18-1531C
PANTONE 18-1550C
PANTONE 18-1631C
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PANTONE 18-1658C
PANTONE 18-1660C
PANTONE 18-1662C
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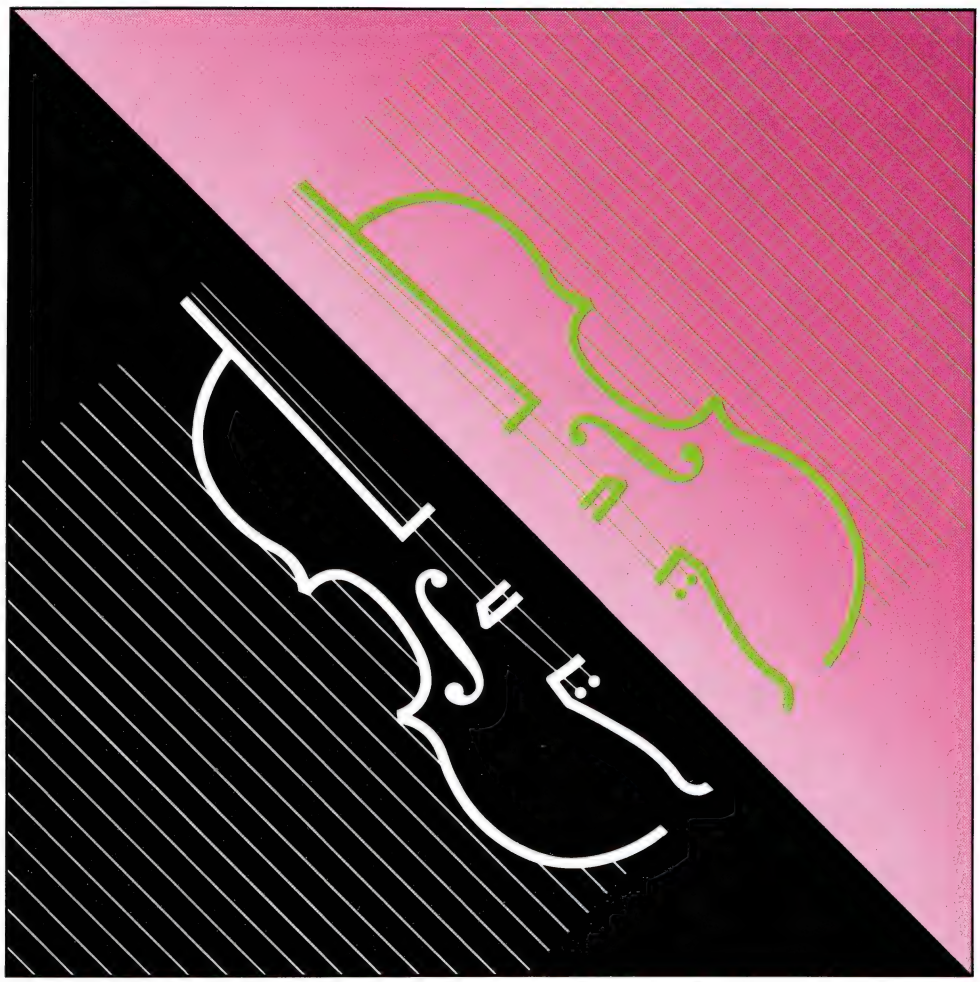
PANTONE 18-1741C
PANTONE 18-1945C
PANTONE 18-2328C
PANTONE 18-3817C
PANTONE 18-3828C
PANTONE 18-4045C
PANTONE 18-4231C
PANTONE 18-4232C
PANTONE 18-4244C
PANTONE 18-4247C
PANTONE 18-4417C
PANTONE 18-4530C
PANTONE 18-4834C
PANTONE 18-4936C
PANTONE 18-5203C
PANTONE 18-5338C
PANTONE 18-5618C
PANTONE 18-5633C
PANTONE 19-0303C
PANTONE 19-1217C
PANTONE 19-1314C
PANTONE 19-1317C
PANTONE 19-1338C
PANTONE 19-1543C
PANTONE 19-1606C
PANTONE 19-2014C
PANTONE 19-2024C
PANTONE 19-2025C
PANTONE 19-2311C
PANTONE 19-2524C
PANTONE 19-3138C
PANTONE 19-3642C
PANTONE 19-3714C
PANTONE 19-3722C
PANTONE 19-3864C
PANTONE 19-4044C
PANTONE 19-4052C
PANTONE 19-4125C
PANTONE 19-4234C
PANTONE 19-4245C
PANTONE 19-4329C
PANTONE 19-4340C
PANTONE 19-4535C
PANTONE 19-5420C

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

Color Imaging



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I.N.T.™ Custom Transfers

I.N.T.™ Custom Transfers are versatile and can be applied to a variety of surfaces to enhance your graphic design and simulate the finished piece.

Use this exclusive Letraset process to create clean, tight, custom images, tones, architectural elements, logos and lettering for comps and mock-ups, as well as camera-ready artwork. Control the entire process from mechanical to custom transfer sheets—right in your own studio. And you can choose from eight colors, including gold and silver.

This quick, easy dry transfer method can enhance your graphic designs, architectural renderings, engineering drawings, chart making, technical illustrations, display design, in-house office applications, and virtually any other form of graphic communications.

All you need to get started is a Starter System, I.N.T.™ Custom Transfer Sheets and a U.V. light source such as Letraset's Letralite.™

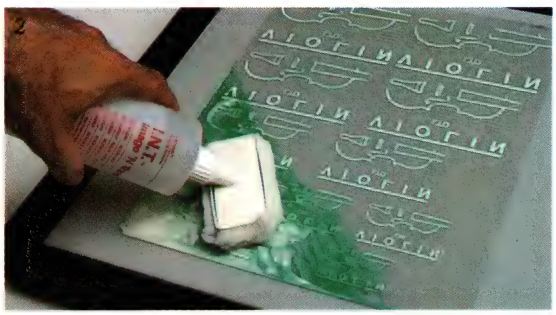
Use I.N.T.™ Custom Transfers to add spot color or texture to Letrachrome Direct Image prints, Color Key™ Opaque Overlays and Dynamark™ Self-Adhesive Signs and Labels. White I.N.T. Custom Transfers may be custom colored using LetraJet, PANTONE by Letraset Color Markers and the Letraset Word Positioning System.

For more ideas on how to use I.N.T. Custom Transfers, see the *Designing Ideas* section of this handbook. To arrange a product demonstration, check the I.N.T. Custom Transfers box on the information card in the front of this handbook.

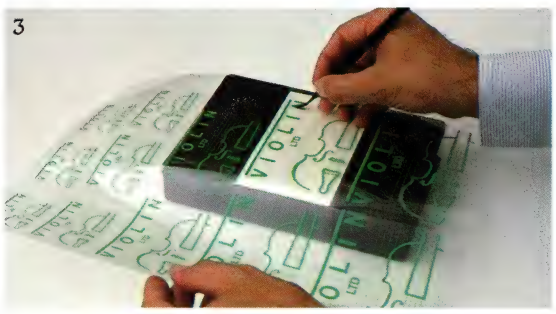
I.N.T.™ Custom Transfers

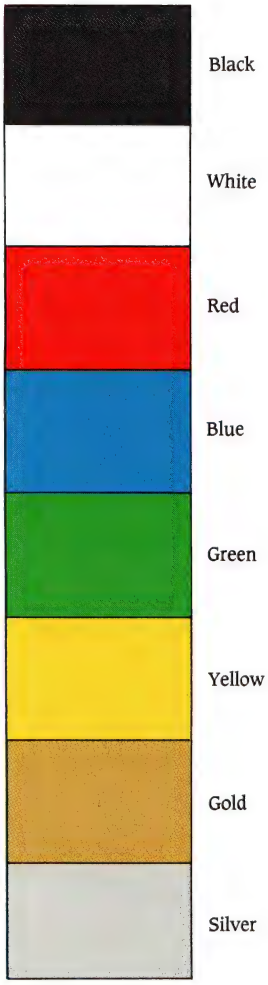
Expose the I.N.T.™ Custom Transfer Sheet through a negative or Color Key™ Photo Mask Instant Reversal Film to an ultraviolet light source.

Develop the I.N.T.™ Custom Transfer image right in your office or studio. There is no need for expensive darkroom equipment or plumbing.



Transfer the image to any surface simply by burnishing it into place.





I.N.T.™ Custom Transfer Sheets

For customized, transferable, hand processed graphics, logos, lettering, etc.

Order no.	Description	Size	Sheets/Box
59825	Black	8½″ × 11″	10
52478	Black	11″ × 14″	10
48106	Black	20″ × 24″	10
25931	White	11″ × 14″	10
58542	White	20″ × 24″	10
31054	Red	11″ × 14″	5
45031	Red	20″ × 24″	10
63217	Blue	11″ × 14″	5
59026	Blue	20″ × 24″	10
97425	Green	11″ × 14″	5
46341	Green	20″ × 24″	10
85603	Yellow	11″ × 14″	5
95414	Yellow	20″ × 24″	10
41569	Gold	11″ × 14″	5
28736	Silver	11″ × 14″	5
62457	*Rainbow Pack	11″ × 14″	10

*2 black, 2 white, 1 each red, blue, green, yellow, gold, silver

I.N.T.™/Color Key™ Starter System (54016)

Contains 5 assorted I.N.T.™ Custom Transfer sheets, 4 assorted Color Key™ Opaque Overlay sheets, 4 sheets of Color Key™ Photo Mask Instant Reversal Contact Film, developing tray with 11″ × 14″ work surface, squeegee, I.N.T. and COLOR KEY Developers, newsprint pad, 2 test negatives, cotton wipes, exposure guide and instructions for use.

I.N.T.™ Developer (26835) 1 liter

Ordering information

Make your own I.N.T.™ Custom Transfers by ordering the system through your nearest Letraset dealer. Or, if you don't want to make your own I.N.T. Custom Transfers, you can order them through a Color Imaging Service Center. Call 1-800-526-9073 to find the dealer or Service Center nearest you.

Color Key™ Opaque Overlays

Produce strong, colorful logos, headlines, symbols or other graphic images as overlays on background art. Quickly. Inexpensively. Right in your studio or office. Without expensive darkroom equipment.

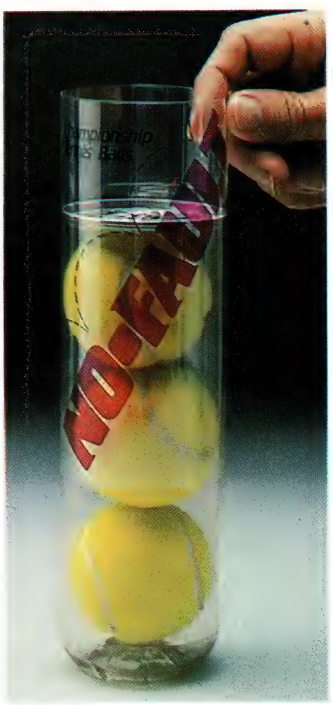
Color Key™ Opaque Overlays let you create tight comps, package dummies and mock-ups — including three-dimensional designs where use of transfers may be difficult. Use White COLOR KEY Opaque Overlays to make dense, solid lettering for titles with extra impact. Overlay or offset several COLOR KEY Opaque Overlays on original art to create the special effect you want — without risk of damaging the art.

COLOR KEY Opaque Overlays let you design multi-color cells for television, filmstrips and movies. Or background art for 35mm slides, animation and title slides.

For more ideas on how to use COLOR KEY Opaque Overlays, see the *Designing Ideas* section of this handbook. To arrange a product demonstration, check the COLOR KEY Opaque Overlays box on the information card in the front of this handbook.

Create the special effects you want right in your own office or studio. All you need is the Starter System, Color Key™ Opaque Overlay sheets and a U.V. light source such as Letraset's Letralite™

Place Color Key™ Opaque Overlay over the original art without the risk of damaging it.

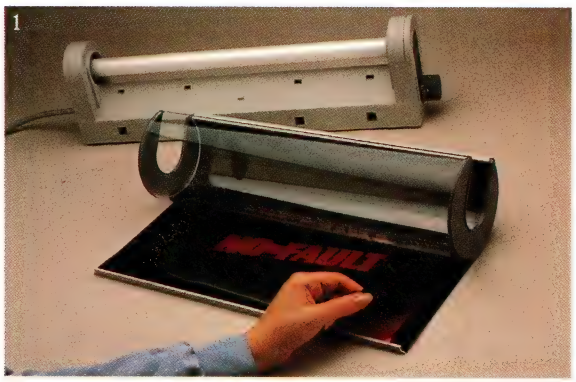


Use Color Key™ Opaque Overlays on shapes and surfaces too difficult for normal transfer techniques.

Create a clean, tight visual to effectively communicate your design concept.

Color Key™ Opaque Overlays

Expose the Color Key™ Opaque Overlay Film through a negative or Color Key™ Photo Mask Instant Reversal Film to an ultraviolet light source.



Develop your Color Key™ Opaque Overlays right in your office or studio—without expensive darkroom equipment or plumbing.

Color Key™ Opaque Overlay Sheets

Hand processed, negative acting, customized opaque image overlays.

Order no.	Description	Size	Sheets/Box
87193	White	10″×12″	10
93074	White	11″×14″	20
58610	White	14″×17″	20
84251	White	20″×24″	20
56373	White	24″×38″	10
76709	White	24″×200′ roll	1
79234	Black	8½″×11″	10
56153	Black	10″×12″	10
52396	Black	11″×14″	20
49413	Black	14″×17″	20
60521	Black	20″×24″	20
59858	Black	24″×38″	10
87319	Red	10″×12″	10
25647	Red	11″×14″	10
49243	Red	14″×17″	10
85684	Red	20″×24″	10
59503	Red	24″×38″	10
69809	Blue	10″×12″	10
25874	Blue	11″×14″	10
67131	Blue	14″×17″	10
46360	Blue	20″×24″	10
97428	Blue	24″×38″	10
46298	Yellow	11″×14″	10
58764	Yellow	14″×17″	10
98631	Yellow	20″×24″	10
58521	Yellow	24″×38″	10
47930	Cyan	11″×14″	10
56456	Cyan	14″×17″	10
68210	Cyan	20″×24″	10
95964	Cyan	24″×38″	10
53698	Orange	11″×14″	10
95962	Orange	14″×17″	10
56495	Orange	20″×24″	10
85102	Orange	24″×38″	10
36920	Brown	11″×14″	10
67410	Brown	14″×17″	10
59047	Brown	20″×24″	10
75169	Brown	24″×38″	10
23654	Green	11″×14″	10
96084	Green	14″×17″	10
68401	Green	20″×24″	10
86068	Green	24″×38″	10
83692	Magenta	11″×14″	10
78549	Magenta	14″×17″	10
76025	Magenta	20″×24″	10
49279	Magenta	24″×38″	10
72356	Rainbow	11″×14″	20
	Pack—2 sheets of each color		

I.N.T.™/Color Key™ Starter System (54016)

Contains 5 assorted I.N.T.™ Custom Transfer sheets, 4 assorted Color Key™ Opaque Overlay sheets, 4 sheets of Color Key™ Photo Mask Instant Reversal Contact Film, developing tray with 11″ × 14″ work surface, squeegee, I.N.T. and COLOR KEY Developers, newsprint pad, 2 test negatives, cotton wipes, exposure guide and instructions for use.

Color Key™ Developer (74568) 1 liter

Ordering information

Make your own Color Key™ Opaque Overlay by ordering the system through your nearest Letraset dealer. Or if you don't want to make your own COLOR KEY Opaque Overlays, you can order them through a Color Imaging Service Center. Call 1-800-526-9073 to find the dealer or Service Center nearest you.

Dynamark™ Self-Adhesive Signs and Labels

Create durable, professional quality indoor or outdoor signage in minutes. Make labels, plaques, awards and nameplates, prototypes and instrument panels. Quickly, easily, right in your own studio. From concept to finished piece without expensive screens or darkroom equipment. For just pennies per square inch — far less than the cost of silk-screening or engraving.

This high impact, cost-efficient process is ideal for signmakers, screen printers, specialty manufacturers, award and trophy houses and display/exhibit designers. You can reproduce line art, type, signatures and halftones on transparent, opaque or metallic surfaces in less than five minutes with just two simple steps. The extra strong adhesive is moisture and temperature resistant, even on curved or irregular surfaces. The tough surface won't scuff or scratch. You can use multiple layers of Dynamark™ Self-Adhesive Signs and Labels to expand your use of color. And the images will stay fresh and bright for at least three years. Guaranteed.

For more ideas on how to use DYNAMARK Self-Adhesive Signs and Labels, see the *Designing Ideas* section of this handbook. To arrange a product demonstration, check the DYNAMARK Self-Adhesive Signs and Labels box on the information card in the front of this handbook.

Create dynamic signs, labels, plaques and nameplates right in your own office or studio. All you need is the Dynamark™ Starter System, Dynamark™ Self-Adhesive Signs and Labels sheets, and a U.V. light source such as Letraset's Letralite™.

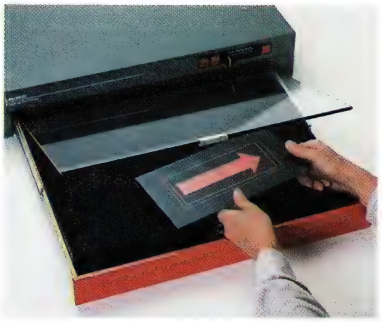
Create customized images even on curved surfaces.

Produce high quality signs—quickly and easily.

Create durable, weather-resistant, easy-to-read interior and exterior signage.

Create trophies, plaques, just about any kind of personalized awards or commemoratives you can imagine.

Dynamark™ Self-Adhesive Signs and Labels



Expose the Dynamark™ Self-Adhesive Sign and Label sheet through a negative or Color Key™ Photo Mask Instant Reversal Film to an ultraviolet light source. There is no need for expensive darkroom equipment or plumbing.

Develop your Dynamark™ Self-Adhesive Sign and Label and wipe dry. Remove the pressure sensitive backing sheet and apply to almost any clean, dry surface.

Dynamark™ Self-Adhesive Signs and Labels

Hand processed, self-adhesive, customized graphics on metal or polyester sheets.

Order no.	Size	Sheets/Box
METALS:		
Black on brushed aluminum (8005) .007″ thick		
76254	10″×12″	10
56362	12″×24″	5
78687	24″×36″	3
56731	24″×48″	2
Black on HD brushed aluminum (8003) .014″ thick		
57538	10″×12″	10
78057	12″×24″	5
58716	24″×36″	3
65079	24″×48″	2
Black on HD anodized gold (8030) .014″ thick		
58364	10″×12″	10
49171	12″×24″	5
68062	24″×36″	3
98478	24″×48″	2
Lt. blue on brushed aluminum (8009) .007″ thick		
87256	10″×12″	10
69689	12″×24″	5
76060	24″×36″	3
98237	24″×48″	2
Red on brushed aluminum (8001) .007″ thick		
75697	10″×12″	10
97135	12″×24″	5
87248	24″×36″	3
69371	24″×48″	2
POLYESTER—WHITE:		
Black on white polyester (8015) .004″ thick		
95982	10″×12″	10
68120	12″×24″	5
95205	24″×36″	3
85920	24″×48″	2
Blue on white polyester (8016) .004″ thick		
98082	10″×12″	10
98234	12″×24″	5
75786	24″×36″	3
68901	24″×48″	2
Red on white polyester (8011) .004″ thick		
75931	10″×12″	10
87952	12″×24″	5
85414	24″×36″	3
98402	24″×48″	2
Green on white polyester (8018) .004″ thick		
65160	10″×12″	10
59420	12″×24″	5
45725	24″×36″	3
95719	24″×48″	2

Order no.	Size	Sheets/Box
POLYESTER—COLORS:		
Black on yellow polyester (8013) .004″ thick		
96376	10″×12″	10
96937	12″×24″	5
78127	24″×36″	3
48395	24″×48″	2
Black on flecked silver polyester (8060) .004″ thick		
48584	10″×12″	10
67343	12″×24″	5
67167	24″×36″	3
89790	24″×48″	2
POLYESTER—CLEAR:		
Black on clear polyester (8012) .004″ thick		
57286	10″×12″	10
45939	12″×24″	5
47897	24″×36″	3
75470	24″×48″	2
Blue on clear polyester (8014) .004″ thick		
86575	10″×12″	10
75920	12″×24″	5
57871	24″×36″	3
48401	24″×48″	2
Red on clear polyester (8006) .004″ thick		
85413	10″×12″	10
65838	12″×24″	5
86374	24″×36″	3
48264	24″×48″	2
Green on clear polyester (8010) .004″ thick		
87159	10″×12″	10
97437	12″×24″	5
98592	24″×36″	3
76593	24″×48″	2

Dynamark™ Starter System (45398)

Contains 14 assorted Dynamark™ Self-Adhesive Sign and Label sheets, 2 matte and 2 gloss protective laminating films, 2 sheets of Color Key™ Photo Mask Instant Reversal Contact Film, 1 liter DYNAMARK Developer, cotton wipes, squeegee, exposure guide and instructions for use.

Dynamark™ Developer (47215) 1 liter

Dynamark™ Black on Gold Developer (49602) 1 liter

Ordering information

Make your own Dynamark™ Self-Adhesive Signs and Labels by ordering them through your nearest Letraset dealer. Or, you can custom order Dynamark™ Self-Adhesive Signs and Labels from a Color Imaging Service Center. Call 1-800-526-9073 for the dealer or Service Center nearest you.

Letrachrome™ Direct Imaging System

Create crisp, multi-color visuals in minutes from black and white art—with the high definition, color density and halftone resolution of a finished piece. Using the PANTONE MATCHING SYSTEM, Letrachrome™ offers you color control from concept through finished piece.

The Letrachrome Direct Imaging System uses highly pigmented, water-based PANTONE Color Inks which let you create one- or two-sided art using ordinary tap water—without dangerous chemicals or solvents. Set up the system right in your office or studio—without expensive darkroom equipment or special plumbing.

Produce line screens to 200 lines per inch and type as small as 6 points. Create scanner ready prints and color separations without costly camera work. Because the Letrachrome System is designed to conform to the PANTONE MATCHING SYSTEM, you can easily communicate color specifications to your printer.

Produce highly finished packaging comps for presentation and field testing. The plastic paper stands up to repeated handling because it will not tear and can be cleaned with soap and water. The printed image is robust and durable, unlike those produced with rub down elements or hand rendering.

The Letrachrome™ Starter System contains all the materials you need to start making Letrachrome prints in PANTONE Colors.

Frisket-Free Airbrushing

Use Letrachrome inks to render very precise and colorful airbrushed pieces. Photographic negatives are used instead of normal friskets. The water-based Letrachrome inks are easily used in your airbrush. After you complete each color or segment, expose it to a U.V. light source and the image is then permanent. If you make an error while applying a new area, simply wash away the ink with water prior to exposure. Your previous work will not be affected. As with all airbrushing techniques, Letrachrome inks should be used in conjunction with a high quality protective face mask and in a well ventilated environment.

For more ideas on how to use Letrachrome Direct Images, see the *Designing Ideas* section of this handbook. To arrange a product demonstration, check the Letrachrome Direct Imaging box on the information card in the front of this handbook.

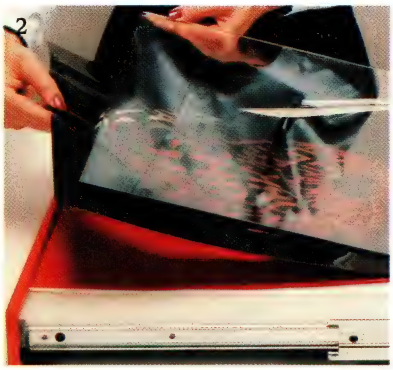
Produce packaging comps virtually indistinguishable from the printed piece.

The plastic paper and durable images will stand up to repeated handling.

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

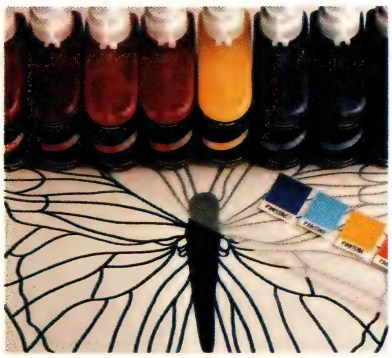
Letrachrome™ Direct Imaging System

Match the ink to the chosen PANTONE Color, coat onto a sheet of plastic paper and dry.



Expose the sheet to U.V. light through a negative. Where the negative is clear, the ink is fused to the sheet.

Develop the image with water using the developing pad. Squeegee and dry.



Start with normal linework.

Make a negative of the linework, then mask it to create layers of multi-colored artwork.

Choose from three substrate weights for varied visual and tactile effects.

Create designs in a wide range of sizes.

The Letrachrome™ System utilizes the PANTONE MATCHING SYSTEM for ultimate color control from concept through finished piece.

Process color reproduction of PANTONE®—identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

Letrachrome Ordering Information

Letrachrome™ Inks

For hand processed Letrachrome direct image prints in PANTONE Colors.

Order no.	Description	Size
46701	PANTONE Yellow	2 oz.
86481	PANTONE Warm Red	2 oz.
69292	PANTONE Rubine Red	2 oz.
48175	PANTONE Rhodamine Red	2 oz.
96719	PANTONE 185 (Red)	2 oz.
69198	PANTONE Purple	2 oz.
98086	PANTONE Reflex Blue	2 oz.
75842	PANTONE 300 (Blue)	2 oz.
48013	PANTONE Green	2 oz.
67201	PANTONE Black	2 oz.
48738	Ultra Black II	2 oz.
85725	PANTONE 409 (Warm Gray)	2 oz.
45828	PANTONE 416 (Gray)	2 oz.
46059	PANTONE 430 (Cool Gray)	2 oz.
78589	Opaque White	4 oz.
78453	PANTONE Process Blue	2 oz.
69630	PANTONE Process yellow	2 oz.
69190	PANTONE Process Magenta	2 oz.
76545	PANTONE Process Cyan	2 oz.
69649	PANTONE Process Black	2 oz.
75027	Gold	2 oz.
47318	Silver	2 oz.
87054	Clear Extender	2 oz.

Letrachrome™ Starter System (Kit 1)

67452 Kit 1 contains all the essential materials you need to start making Letrachrome™ prints in PANTONE Colors.

Letrachrome™ Kit 2

76487 A convenient combination of both the Letrachrome™ Desk Top Coating Unit and Desk Top Developing Sink. Contains all the associated equipment you will need to take full advantage of the Letrachrome™ Starter System (Kit 1).

Letrachrome™ Opaque White Ink System

Used to opaque Letrachrome™ images on clear film.

Order no.	Description	Size
58354	Opaque White Ink System	—
78589	Opaque White Ink	4 oz.

Letrachrome™ Pre-Coat

Improves butt register, allows smoother drawdowns, prevents background staining and makes it easier to produce high quality Letrachrome™ prints.

Order no.	Description	Size
69439	Pre-Coat	4 oz.

Letrachrome™ Substrates

Specially coated surfaces designed to accept Letrachrome™ inks for direct imaging in PANTONE Colors.

Order no.	Description	Weight	Size	Sheets/Box
56314	Plastic paper	2	10″×14″	10
79392	Plastic paper	3	10″×14″	10
79497	Plastic paper	5	10″×14″	10
76017	Plastic paper	2	14″×20″	10
89468	Plastic paper	3	14″×20″	10
56907	Plastic paper	5	14″×20″	10
69410	Plastic paper	3	20″×28″	10
47901	Plastic paper	5	20″×28″	10
85654	Plastic paper	5	30″×40″	10
79606	Clear film	5	10″×14″	10
85935	Clear film	2	14″×20″	10

Laminating Film

A special self-adhesive ultra-high gloss protective film for Letrachrome™ prints.

Order no.	Description	Size	Sheets/Box
67042	Laminating film	14″×20″	10

Liquid Gloss

Applies to a Letrachrome™ print (with a coating rod) to achieve a semi-gloss to ultra-high gloss finish.

Order no.	Description	Size
96934	Liquid Gloss	4 oz.
67273	Liquid Gloss	12 oz.

Letrachrome™ Cleaning Solution (Cleaner/Etch)

Refreshes Letrachrome™ surfaces before coating.

Order no.	Description	Size
67549	Cleaner/Etch spray	7 oz.
59678	Cleaner/Etch concentrate	4 oz.

Letrachrome™ Correction Fluid

Removes unwanted exposed areas from Letrachrome™ prints.

Order no.	Description	Size
78641	Correction Fluid	4 oz.

Letrachrome™ Desk-Top Coating Unit

Flat, rigid coating surface with special neoprene mat used to coat sheets up to 14″×20″. Overall dimensions: 19″H×23.5″W×34″L.

Order no.	Description	Image Area
68907	Coating unit	14″×20″
67374	Replacement mat	20″×28″
46938	Coating mat	30″×40″
75084	Paper Replacement Roll	18″

Desk Top Developing Sink

Ideal for wet development of Letrachrome,™ I.N.T.™, Color Key™, Color Key™ Photo Mask and Dynamark™ sheets. (Measures 6″H×23.5″W×38″L.)

Order no.	Description	Image Area
56903	Developing Sink	14″×20″

Coating Bars

Specially made of stainless steel to evenly meter inks.

Order no.	Description	Image Area
45924	No. 0 smooth	5″
85456	No. 0 smooth	20″
96129	No. 0 smooth	40″
56523	No. 3 wire	5″
46372	No. 3 wire	20″
97525	No. 3 wire	40″
86942	No. 5 wire	20″
97197	No. 5 wire	40″
75782	No. 20 wire	20″
98097	Three-well bar holder	20″
49050	Two-well bar holder	40″

Letrachrome Ordering Information

Make your own Letrachrome™ Direct Images by ordering the Letrachrome™ Starter System from your nearest Letraset dealer. Or, custom order your Letrachrome™ Direct Images from a Color Imaging Service Center. Call 1-800-526-9073 for the dealer or Service Center nearest you.

Color Key™ Photomask Instant Reversal Film

Make your own high quality, inexpensive positives or negatives in your own office, shop or studio — without a darkroom, stat camera or the time and expense of sending out for negatives. All you need is an ultraviolet light source such as Letralite™, and Color Key™ Photo Mask Instant Reversal Film.

Create sharp, clean images with excellent density. COLOR KEY Photo Mask is optically transparent yet opaque to U.V. light, so you can position it easily and accurately. It is ideal for use with all Letraset photosensitive Color Imaging products, allowing you to produce high quality comps and finished art using I.N.T.™ Custom Transfers, Color Key™ Opaque Overlays, Dynamark™ Self-Adhesive Signs and Labels, and Letrachrome™ Direct Images.

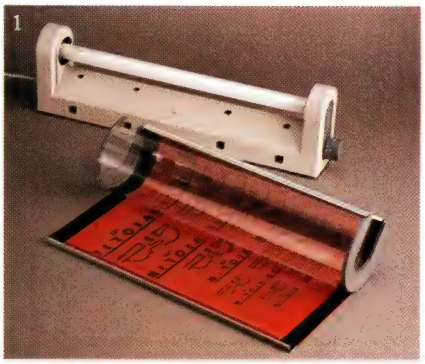
For more ideas on how to use COLOR KEY Photo Mask, turn to the *Designing Ideas* section of this handbook. To arrange a product demonstration, check the COLOR KEY Photo Mask box on the information card in the front of this handbook.

Ordering Information

Order Color Key™ Photo Mask Instant Reversal Film through your nearest Letraset Dealer. Or, order COLOR KEY Photo Mask Instant Reversal Film images through a Letraset Color Imaging Center. Call 1-800-526-9073 to find the dealer or Service Center nearest you.

Order no.	Size	Sheets/Box
45802	10″ × 12″	10
54853	11″ × 14″	20
85832	12″ × 24″	5
38945	20″ × 24″	20
48131	24″ × 36″	3
97287	24″ × 48″	2

Create negatives or positives to use with any Letraset photosensitive Color Imaging product.



Expose the sheet of Color Key™ Photo Mask Instant Reversal Film through your transparent or translucent artwork to a U.V. light source such as Letralite™.

Develop the negative or positive right in your office—without expensive darkroom equipment or plumbing.

Make an I.N.T.™ Custom Transfer, a Color Key™ Opaque Overlay or Dynamark™ Self Adhesive Sign and Label.

Letralite™ Color Imaging Ultraviolet Exposure Unit

Produce high resolution graphic images without expensive darkroom equipment. The compact, lightweight Letralite™ exposure unit produces uniformly exposed film images up to 11″ × 14″—without the time and expense of outside services. Its innovative cylindrical design allows for easy mounting on a wall or tabletop. Right in your office, shop or studio.

Use Letralite with Color Imaging products such as I.N.T.™ Custom Transfers, Color Key™ Opaque Overlays, Dynamark™ Signs and Labels and Color Key™ Photo Mask Instant Reversal Film.

For more information, check the Letralite Color Imaging U.V. Exposure Unit box on the information card in the front of this handbook.

Ordering information

Order the following from your Letraset dealer:

Order no.	Description
45981	Letralite™ U.V. Exposure Unit
58079	Replacement Exposure Pad
46195	Replacement U.V. Light Bulb
96461	Replacement Exposure Cylinder

Color Imaging Accessories

LETRACHROME
LETRACHROME
I.N.T. And Color Key
Color Key
Letraset
Newsprint Pad - Coarse
Bloc à papier journal à gros grains
Zeitungsdruckpapier - Block grobkörnig
Blocco di carta di giornale a grana grossa
Bloc de papel de prensa - grano grueso

Make your color images more dynamic and easier to produce with these important accessories from your Letraset dealer:

Order no.	Description	Unit/Size
89546	Squeegee	9″
46987	Squeegee	14″
85171	Humidity Gauge	—
59851	Water Spray Gun	—
89385	Developing Pad	—
58129	Developing Pad Replacements	2/pkg.
98585	Letrachrome Exposure Test Set	—
98945	I.N.T.™, Color Key™, Dynamark™ Exposure Guide	—
46898	Letrachrome Exposure Calculator	—
85681	Letrachrome Formula & Exposure Guide	—
76425	Letrachrome User Guide	—
47676	Letrachrome Color Mixing Tubes	12
45152	Letrachrome Color Mixing Pipettes	200
67259	Lint-Free Cloths	10
69173	Lint-Free Wipes	100
36214	Power Burnisher Head	1
25964	Newsprint Pad	14″ × 17″ 100 sheets
35641	I.N.T.™/Color Key™ Large Developing Pad	1
15846	I.N.T.™/Color Key™ Large Replacement Pads	4/package
47356	I.N.T.™/Color Key™ Small Developing Pad	1
79756	I.N.T.™/Color Key™ Small Replacement Pads	4/Package
54368	Color Key™ Developer Bottle With Small Pad	12 oz.
65903	I.N.T.™ Developer Bottle With Small Pad	12 oz.

Protective Laminating Films

U.V. blocking, self-adhesive laminating films.

Order no.	Description	Size	Sheets/Box
47857	Matte finish (8019)	10″ × 12″	10
56787		12″ × 24″	5
95095		24″ × 36″	3
49897		24″ × 48″	2
75747	Gloss finish (8020)	10″ × 12″	10
49316		12″ × 24″	5
96142		24″ × 36″	3
58515		24″ × 48″	2

Protective Spray Coatings

U.V. blocking, protective sprays.

Order no.	Description	Size
67391	Matte finish	13 oz.
79670	Clear finish	13 oz.

Color Separation System

An imageable masking film system that eliminates the need for hand cutting masks for complex images.

Order no.	Description	Size
97019	Color Separation Film	14″ × 20″
69279	Color Separation Developer	12 oz.
65658	Color Separation Etching Solution	12 oz.

Masking Film

A two-part film which can be cut and peeled to expose a transparent area.

Order no.	Description	Size	Sheets/Box
78093	Masking Film	14″ × 20″	10

Art Boards

300	LetraMax™ Art Boards
302	LetraMax Art Boards Reference Chart
303	Bainbridge®Art Boards
305	Bainbridge Art Boards Reference Chart
306	Bainbridge PaperMat Boards
308	Other Bainbridge Products

LetraMax Art Boards

LetraMax 2000 Ruling Mechanical Board lets you produce crisp, first quality mechanicals or linework. The board is so durable it allows extensive scraping and picking of artwork. The surface accepts all types of adhesive and allows you to easily clean up any excess.

To receive a 5″ × 8″ sample pack, check the LetraMax Art Boards box on the information card in the front of this handbook. For more ideas on how to use LetraMax Art Boards, turn to the *Designing Ideas* section of this handbook.

Try this test. Draw a line on the surface of a LetraMax 4000 Premium Ruling Mechanical Board or LetraMax 2000 Ruling Mechanical Board.

LetraMax 4000 Premium Ruling Mechanical Board is ideal for crisp linework, clean mechanicals or airbrush.

Create sharp artwork on a sparkling white, smooth surface that heightens contrast and enhances the appearance of art using technical pens or airbrush. And you can correct errors by erasing, scraping and then re-inking.

Ordering information

Choose LetraMax Art Boards in the size and thickness you want from the chart on page 303. Then order from your Letraset dealer.

Then erase your work.

Redraw your line and you'll see the same high quality of your original line come through.

Produce first quality linework or mechanicals with LetraMax 2000 Ruling Mechanical Board.

Create clean, sharp, high contrast artwork or mechanicals on a sparkling white finish with LetraMax 4000 Premium Ruling Mechanical Board.

LetraMax Art Boards

LetraMax 1000 All-Purpose Hot Press Board lets you take advantage of rigid, warp-resistant construction for high volume mechanical work. Ideal for mechanicals, marker renderings and line drawings, this board enables you to achieve a high quality line on a smooth, white surface.

For more ideas on how to use LetraMax Art Boards, turn to the *Designing Ideas* section of this handbook.

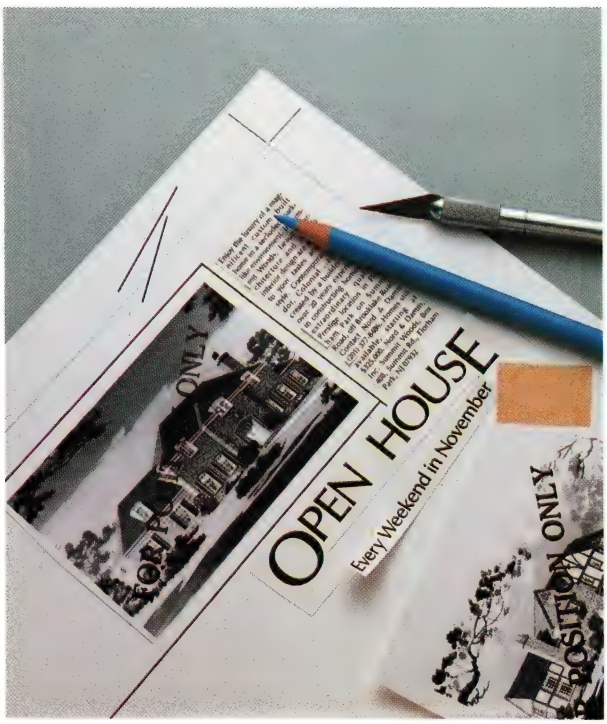
Cut deeply into board for easy lifting.

Easy stripping of the surface layer means that illustrations can be color scanned.

LetraMax 2200 Cold Press Illustration Board offers a super white, medium tooth surface for superb color intensity and fidelity. Its rag content assures maximum control of a wide range of wet and dry media, including gouache, tempera, watercolor, charcoal, pencils, pastels—anything you can imagine.

Ordering information

Choose LetraMax Art Boards in the size and thickness you want from the chart on page 303. Then order from your Letraset dealer.



Produce crisp, clean mechanicals on smooth, durable, economical LetraMax 1000 All-Purpose Hot Press Board.

Create illustrations with the color intensity and fidelity you want on LetraMax 2200 Cold Press Illustration Board.

LetraMax Art Boards

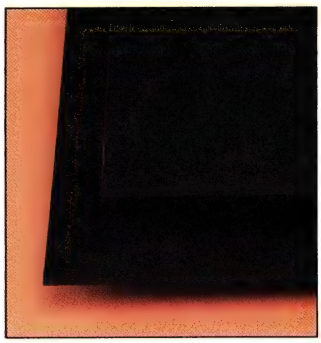
LetraMax Super Black 100 Presentation Mounting Board enhances your presentations with an extra-deep black surface that resists scuffing. Apply photography, artwork and creative presentations of all kinds using the adhesive you prefer. Or mat your work with style and finish.

The board is black all the way through, eliminating the need to touch up edges with a marker. You can use either side of the board, because both are clean, black and without printing. You can even apply acrylic inks or chalk directly to the surface for extra drama.

To receive a 5″ × 8″ sample pack, check the LetraMax Art Boards box on the information card in the front of this handbook. For more ideas on how to use LetraMax Art Boards, turn to the *Designing Ideas* section of this handbook.

Enhance artwork, photography and presentations with the extra-deep black, scuff-resistant finish of LetraMax Super Black 100 Presentation Mounting Board.

Black bevelled edges without the need to retouch with marker.



Two thicknesses to suit every need.

Ordering Information

Choose LetraMax Art Boards in size and thickness you want from the chart below. Then order from your Letraset dealer.

LetraMax Art Boards Reference Chart

Sizes	Single Thick	Shts. Per Pkg.	Double Thick	Shts. Per Pkg.	Acrylic	Airbrush	Anilyne Dyes	Calligraphy	Charcoal	Fluorographic	Gouache	Instant Lettering®	Markers	Matting	Mechanicals	Mounting	Pastels	Paste-Up	Photo Background	Presentations	Rubber Cement	Self-Adhesive Films & Papers	Technical Pen	Tempera	Washes	Watercolor
LetraMax 4000 Premium Ruling Mechanical Board																										
15 × 20″	●	50																								
20 × 30″	●	25	●	25		●		●		●		●			●						●	●	●			
30 × 40″	●	25	●	12																						
LetraMax 2000 Ruling Mechanical Board																										
15 × 20″	●	50																								
20 × 30″	●	25	●	25		●		●				●			●			●			●	●	●			
30 × 40″	●	25	●	12																						
LetraMax 1000 All Purpose Hot Press																										
15 × 20″	●	50																								
20 × 30″	●	25	●	25		●				●		●			●			●			●	●	●			
30 × 40″	●	25	●	12																						
LetraMax 2200 Cold Press																										
15 × 20″	●	50																								
20 × 30″	●	25	●	25	●	●	●		●	●	●		●			●	●							●	●	●
30 × 40″	●	25	●	12																						
LetraMax Super Black 100																										
15 × 20″	●	50																								
20 × 30″	●	25	●	25		●								●		●			●	●	●					
32 × 40″	●	25	●	12																						

Bainbridge Art Boards

Bainbridge 172 Ruling and Mechanical Art Board lets you benefit from sharply inked lines and great paste-up characteristics—even after extensive reworking. The smooth, durable, clean white surface also makes it the perfect board for marker renderings.

Bainbridge 90S All-Purpose Hot Press Board is excellent for linework, inking and paste-up. Its smooth, white surface can be stripped for art repositioning. It also makes erasures, tape picking and scraping easy. The TV Gray back makes this board ideal for mounting.

For more information, check the Bainbridge Art Boards box on the information card in the front of this handbook.

Ordering information

Choose the Bainbridge Art Boards in the size and thickness you want from the chart on page 305. Then order from your Letraset dealer.

Benefit from sharply inked lines and great paste-up characteristics with 172 Ruling and Mechanical Board.

Use 172 Ruling and Mechanical Board to make detailed marker renderings.

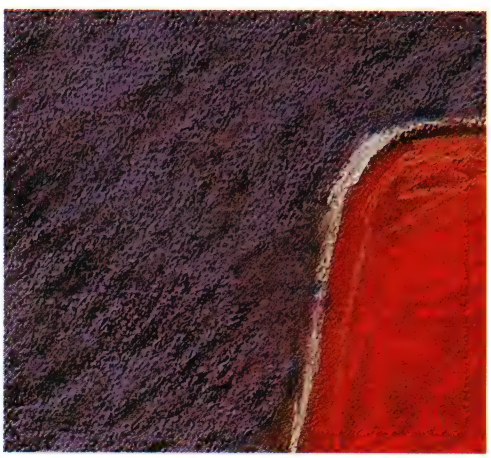
Bainbridge Art Boards

Bainbridge 80 Cold Press Illustration Board is the first choice for watercolor. It combines a medium tooth surface with rag content to achieve controllable performance using wet or dry media. And the super white surface enhances color intensity and fidelity.

Bainbridge 169 Cold Press Art Board's extra rough surface enhances charcoal and soft pencil drawing. The deep texture heightens the visual impact of dry media while the rag content offers greater absorption of wet media.

Bainbridge 90R Illustration Board offers a medium tooth surface which accepts acrylics, markers, pencils, inks, washes and watercolors. The surface is also excellent for mounting. The TV Gray back makes this board ideal for mounting.

Use wet or dry media to create colorful illustrations and renderings with 80 Cold Press Illustration Board.



Enhance textures with 169 Cold Press Illustration Board

Use 169 Cold Press Illustration Board to achieve added dimension in dry media such as pastel.

Bainbridge Art Boards

Bainbridge 99 Black Presentation Mounting Board lets you present your work on a strong, durable surface. Its solid black straight through, so no marker touch-up is needed on the edges.

For more information, check the Bainbridge Art Boards box on the information card in the front of this handbook.

Ordering information

Choose Bainbridge Art Boards in the size and thickness you want from the chart below. Then order from your Letraset dealer.

Present your work on a durable, black-straight-through surface with 99 Black Presentation Mounting Board.

Bainbridge Art Boards Reference Chart

Size	Single Thick	Shts. Per Pkg.	Double Thick	Shts. Per Pkg.	Acrylic	Airbrush	Anilyne Dyes	Calligraphy	Charcoal	Fluorographic	Gouache	Instant Lettering®	Markers	Matting	Mechanicals	Mounting	Pastels	Paste-Up	Photo Background	Presentations	Rubber Cement	Self-Adhesive Films & Papers	Technical Pen	Tempera	Washes	Watercolor
#172 Hot Press																										
15 × 20″	●	50																								
20 × 30″	●	25	●	25																						
22 × 30″	●	25	●	25		●		●				●			●			●			●	●	●			
30 × 40″	●	25	●	12																						
40 × 60″			●	12																						
#90S Hot Press																										
15 × 20″	●	50																								
20 × 30″	●	25	●	25		●				●		●			●	●		●	●		●	●	●			
22 × 30″	●	25																								
30 × 40″	●	25	●	12																						
#80 Cold Press																										
15 × 20″	●	50																								
20 × 30″	●	25	●	25																						
22 × 30″	●	25	●	25	●	●	●		●	●	●	●	●			●	●							●	●	●
30 × 40″	●	25	●	12																						
40 × 60″			●	12																						
#169 Cold Press																										
20 × 30″	●	25	●	25																						
22 × 30″	●	25	●	25	●				●		●		●				●							●	●	
30 × 40″	●	25	●	12																						
#99 Mounting Board																										
15 × 20″	●	50																								
20 × 30″	●	25	●	25										●		●			●	●	●					
32 × 40″	●	25	●	12																						
#90R Cold Press																										
15 × 20″	●	50																								
20 × 30″	●	25	●	25	●	●			●		●		●			●	●		●	●				●	●	●
22 × 30″	●	25																								
30 × 40″	●	25	●	12																						

Bainbridge Paper Mat Boards

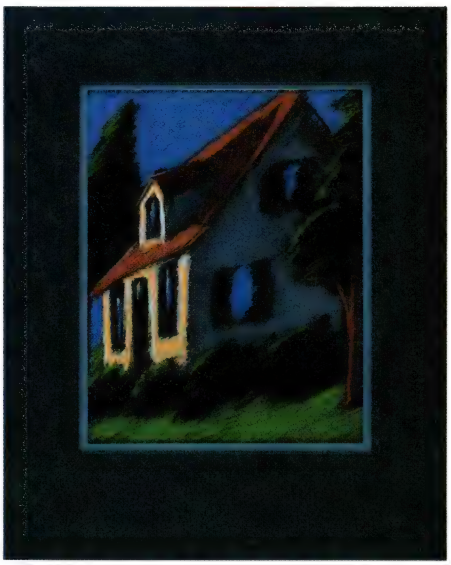
Choose from attractively textured Paper Mat Boards in 99 striking colors to enhance artwork, prints, photographs and presentations.

Use Paper Mat Boards to mat and mount prints, photographs and drawings. Create handsomely colored backgrounds for presentations and audio-visual aids. Select a color which complements an illustration—right on the board—and see how the texture adds an interesting dimension to your artwork.

Ordering information

Choose the colors you want from the chart. Then order from your Letraset dealer. Please note that colors are updated regularly to provide a contemporary color selection. Also, that these colors are matched as closely to the actual board as possible with four-color printing.

All sheets available in 32″ × 40″ size.
• Available in 40″ × 60″ size



754 Porcelain

61 Super White | 65 Fabric White | 71 Brilliant White • | 128 Off White • | 81 Ivory • | 41 Charcoal • | 89 Black •

751 Ebony | 203 Cream | 770 Soapstone | 783 French Creme | 791 Oyster | 772 Bisque | 788 Vanilla

726 Autumn Gold • | 47R Canary | 753 Santana | 700 Ecru | 412 Tan • | 739 Fawn | 771 Paloma

787 Oakwood | 705 Pussywillow | 784 Desert Sand • | 778 Grey Beige | 414 Sea Foam | 780 Hazelnut | 758 Cappuccino

782 Scotch Mist | 764 Stonehenge Greige • | 769 Seaspray • | 43 Light Grey | 767 Sandpiper | 774 Hemp | 781 Grey Morn

Bainbridge Paper Mat Boards

Other Bainbridge Products

Choose precisely the art board you need for a wide range of special applications.

AlphaMat® Art Boards provide acid-free archival quality protection. Made without groundwood or lignin, these high quality mounting and matting boards have a pH value of 8.3 ± .5 to guard your work against environmental deterioration. Choose from 93 long-lasting, pigmented colors—each made to hold true even under direct light and each with a bright, white bevel. For more information, contact your Letraset dealer.

Fabric Mats let you match your art to the surrounding decor. Choose from 41 easy-to-cut, textured, pre-mounted, natural imported silks, linens, grass-cloths and burlaps—plus high quality man-made suedes with subtle cream or striking black cores. For more information, contact your Letraset dealer.

Black by Bainbridge lets you choose from 40 fade-resistant colored surfaces—each with a deep black middle that cuts cleanly and will not bleed. Each comes in two sizes. For more information contact your Letraset dealer.

AlphaMount® Board is a premium quality archival board ideal for mounting or backing works of art. The highly refined sulfate pulp fiber composition has been created to meet the specifications of museum curators.

AlphaMount Board

8701 2 Ply White
8702 2 Ply Ivory
8703 4 Ply White
8704 4 Ply Ivory

AlphaRag® Board's cotton rag composition is carefully controlled to insure unparalleled strength, clean appearance and a soft, smooth cut—every time. The specially selected cotton finish is clean, speck-free.

AlphaRag Board

8601 1 Ply White
8602 1 Ply Ivory
8603 2 Ply White
8604 2 Ply Ivory
8605 4 Ply White
8606 4 Ply Ivory
8607 4 Ply White
8608 4 Ply Ivory
8609 6 Ply White
8610 6 Ply Ivory
8611 8 Ply White
8612 8 Ply Ivory

T.H. Saunders Watercolor Board is a very high quality board available in three surface textures: 181 medium hot press, 182 smooth hot press and 183 rough. All three surfaces stand up to heavy washing without bowing or warping. It is produced by Bainbridge and features 100% rag surface papers by T.H. Saunders.

T.H. Saunders by Bainbridge Watercolor Board

181 Triple Thick—Extra Heavy Weight, Cold Press 100% Rag

Size	Shts. Per Pkg.
22 × 30	10
20 × 30	10
30 × 40	10

182 Triple Thick—Extra Heavy Weight, Hot Press 100% Rag

Size	Shts. Per Pkg.
22 × 30	10
20 × 30	10
30 × 40	10

183 Triple Thick—Extra Heavy Weight, Rough Finish 100% Rag

Size	Shts. Per Pkg.
22 × 30	10
20 × 30	10
30 × 40	10

Drawing Bristols

Studio Bristol is an opaque, economical, wood pulp fiber board available in two surfaces and one, two, three or four ply. The smooth surface accepts a fine ink line and is ideal for mechanicals. The medium vellum is designed for illustrations using markers, temperas and acrylics. Both surfaces offer good pick qualities.

Description	Size
1 Ply Vellum	22 × 30
1 Ply Plate	22 × 30
2 Ply Vellum	22 × 30
2 Ply Plate	22 × 30
3 Ply Vellum	22 × 30
3 Ply Plate	22 × 30
4 Ply Vellum	22 × 30
4 Ply Plate	22 × 30

Coquille is a stippled surface bristol board designed for easy, economical reproduction of line art and illustrations without using halftones. It accepts pencil, crayon, pastels, charcoal and black lithographic crayons.

Description	Size
2 Coarse	22 × 30
3 Fine	22 × 30

Mounting Board

Gray & White Mounting Board—White on one side, slate gray on reverse.

Description	Size
3 Single Thick	32 × 40 28 × 44
6 Double Thick	32 × 40 28 × 44

Utility Mounting Board—White Both Sides

Description	Size
2U Single Thick	32 × 40
4U Double Thick	32 × 40

Process Board—White on both sides, clay coated.

Description	Size
897 Single Thick	30 × 40
898 Double Thick	30 × 40
898 Double Thick	40 × 60

Pulp Board

Description	Size
P.040 Single Thick	32¼ × 41
P.080 Double Thick	32¼ × 41
P.120 Triple Thick	32¼ × 41

Combination Backing, Newsboard

Description	Size
.040 Single Thick	32¼ × 41
.080 Double Thick	32½ × 41
.080 Double Thick	40 × 60
.120 Triple Thick	32½ × 41
.120 Triple Thick	40 × 60

Special Products

310	Letraset tapes and adhesives
311	Knives and burnishers
312	Letrasign® Letters
313	Letravision® Tones
314	Letracopy®
316	Storage units
317	Desk top storage
318	Masking film & opaquing markers
320	Special sheets and tapes

Letraset Tapes and Adhesives

Take advantage of Letraset's quick, clean alternatives to messy sprays and rubber cement.

Double-sided tapes can be used instead of rubber cement—without mess, extra clean-up or the hazards of spray adhesives. Available in four widths.

Transfer adhesive sheets makes any ordinary paper self-adhesive—including 20″ × 26″ PANTONE by Letraset Color Paper/Uncoated. Transfer only the adhesive, without base tape. Leave the backing on and use the paper as you need it. Available in 8½″ × 11″ or 20″ × 26″ size.

For more ideas on how to use Letraset special adhesives, turn to the *Designing Ideas* section of this handbook.

Ordering information

Order from your Letraset dealer:
- Letraset 100 series double-sided repositionable tape
- 200 series double-sided high tack tape
- 300 series double-sided dual tack tape
- Letraset transfer adhesive

Adhesive Reference Chart

Type (1 Roll/box)	½″	¾″	1″	2″
Low Tack	112	119	125	150
High Tack	212	219	225	250
Dual Tack	312	319	325	350

Transfer Adhesive

Size	Description
8½″ × 11″	5 sheets/pack
20″ × 26″	Individual sheets—50 in a flip top box

Knives and Burnishers

Designer's Knife DK

LO11 ○ ● LO10 ○ ● LO16 ○ ●
LO11SS ○ ●

Medium-Duty Knife MD

LO19 ● LO22 ● LO24 ●

Swivel Knife SK

2/pack

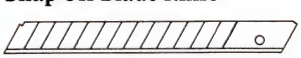
Board and Craft Knife BCK

LO19 ● LO22 ● LO24 ●

Pocket Knife PK

LO11 ○ ● LO10 ○ ● LO16 ○ ●
LO11SS ○ ●

Snap Off Blade Knife

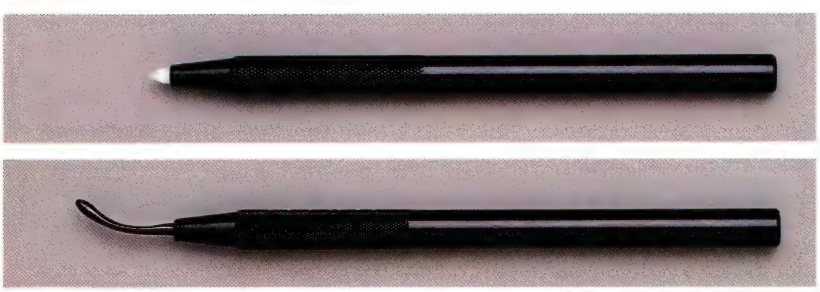


Snap Off Blade ●

Letraset Cutting Instruments feature a high quality four-jaw chuck for superior blade holding. The handles are designed for superb balance. You can replace the blades used in any artist's knife handle with premium, precision crafted blades in either regular or stainless steel. Choose from a Letraset Designer Knife, Medium-Duty Knife, Swivel Knife, Board and Craft Knife, Pocket Knife or Snap Off Blade Knife.

Ordering information

● = 5/pack
○ = 100/Bulk Pack
SS = Stainless Steel



Letraset Burnishers are balanced to make dry transfer faster and more precise. Choose a spoon tip for fast transfer of large letters, and take advantage of a black oxide coating for smooth motion and even pressure. Choose a Teflon™ point tip for smooth, even transfer of small point sizes.

Ordering Information

Spoon Tip
Teflon™ Tip

Letrasign® Letters

Remove the top part of the tile. Align the base of the lower part with a pre-drawn guideline or masking tape. Press exposed part of the letter firmly into position.

Remove the top part of the tile of the next letter and butt the lower part against the preceding tile. Affix the upper part of the letter as before. Continue until the word is complete.

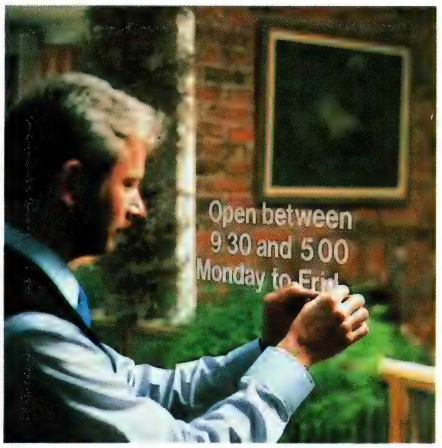
Remove the lower parts of the tiles and press each letter firmly down onto the surface. Burnish letters with backing tile.

The word is now firmly fixed and accurately spaced. The guide line or strip of tape may now be removed.

Create handsome, durable, professional looking indoor or outdoor signage—with or without signmaking experience.

Choose from seven lettering sizes in black or white, easy-to-read Helvetica Medium. The tough, high quality PVC lettering has a smooth, matt surface that reads easily, keeps its shape and gives a sharp, clean look to any sign. Without the high cost of precision painting. And the permanent adhesive stands up to adverse weather conditions, industrial solvents and grease.

For more ideas on how to use Letrasign, turn to the *Designing Ideas* section of this handbook. To explore another approach to signmaking, turn to Dynamark in the Color Imaging section of this handbook.



Ordering Information

Order from your Letraset dealer:
5 characters/pack

- ⅝″ characters
- 1″ characters
- 1½″ characters
- 2″ characters
- 3″ characters
- 4″ characters
- 6″ characters
- Standard sheets 9½″ × 15″ PVC
- Large sheets 19½″ × 15″ PVC

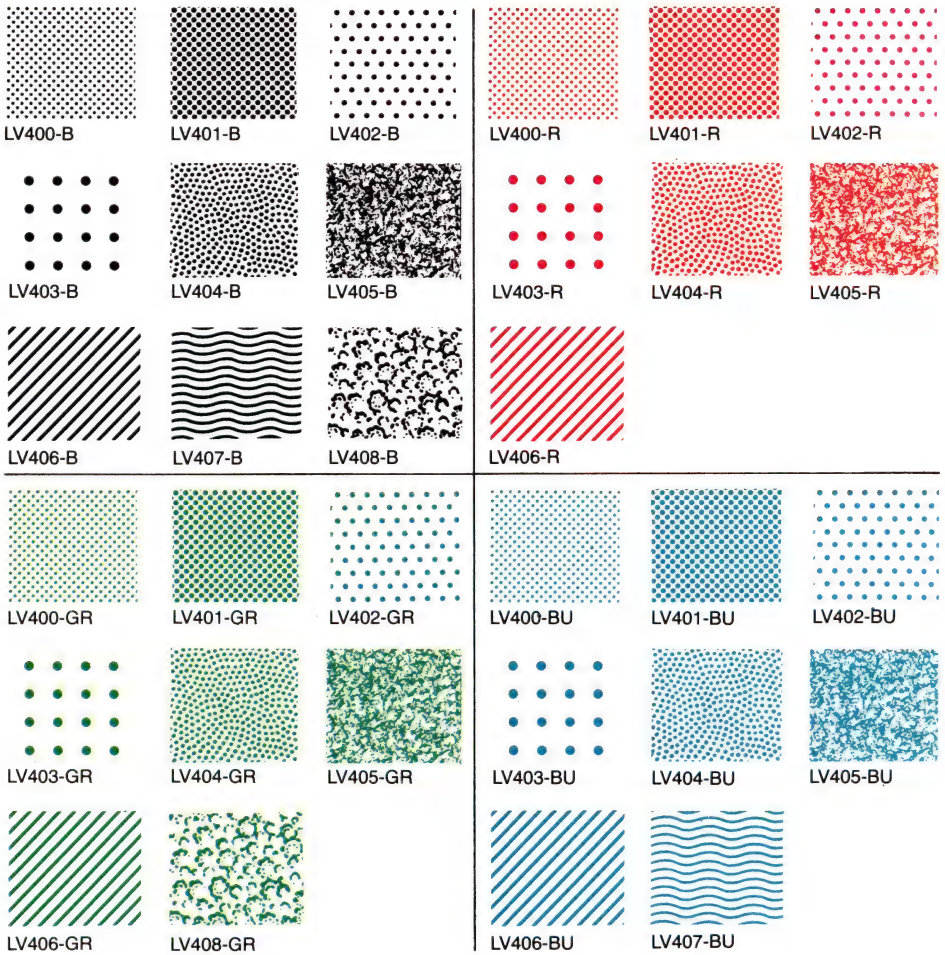
Helvetica Medium & PVC available in black and white

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?!$()¢.,

Helvetica Medium available in black and white.

Letravision® Tones

Letravision Projectable Tone.



Add vibrant color and tone to audio-visual work with Letravision translucent projectable tones and films. Each is self-adhesive and available in a range of colors to add extra life and energy to your artwork.

For more ideas on how to use Letravision®, turn to the *Designing Ideas* section of this handbook.

Ordering information

Order Letravision® sheets in two different sizes from your Letraset dealer.

Letravision Projectable Tone

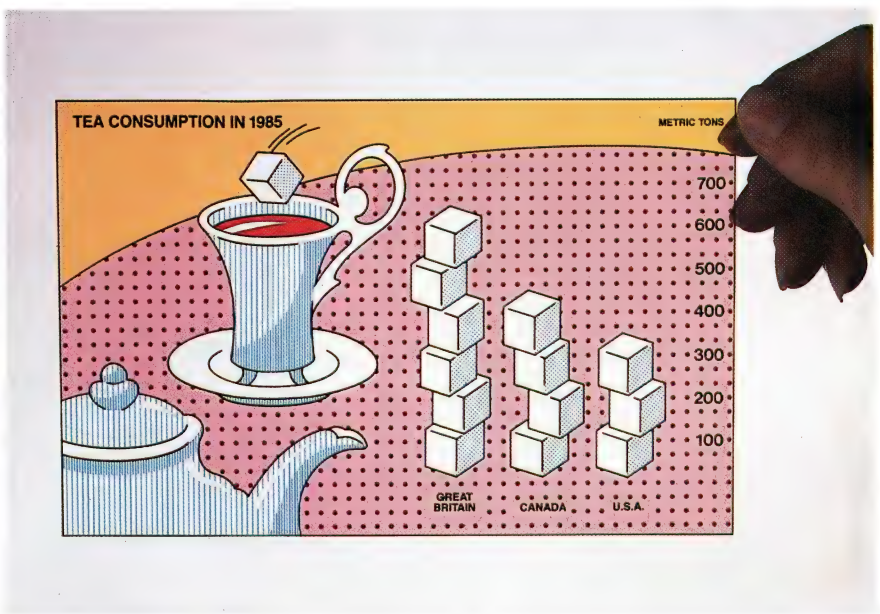
Description	Size
Single Sheet	10 × 15

Letravision Projectable Film

Description	Size
Single Sheet	10 × 15 15 × 20

Letravision Projectable Film & Tone Swatch Book.

Letravision Projectable Film.



Ardith Truhan

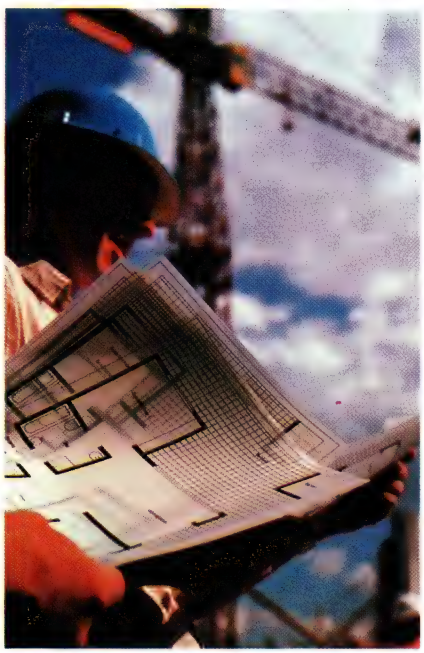
Letracopy®

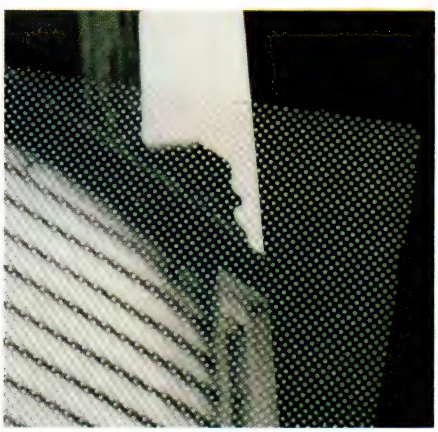
Turn your copier into a graphic arts tool. With this impressive range of products, you can dramatically improve copying quality, durability and versatility. Architects, draftsmen, graphic designers and office workers can create crisp, clean, permanent images—then enhance them with pen, pencil or marker.

For more ideas on how to use Letracopy, turn to the *Designing Ideas* section of this handbook.

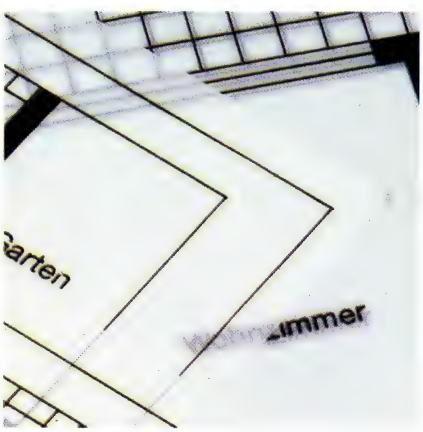
Ordering information

Letracopy HT-1	8½″ × 11″	1 sheet/package
Letracopy DF	8½″ × 11″	10 sheets/package
Letracopy PP	8½″ × 11″	10 sheets/package
Letracopy PL	8½″ × 11″	10 sheets/package
Letracopy PF-10	8½″ × 11″	10 sheets/package
Letracopy PF-10	11″ × 17″	10 sheets/package



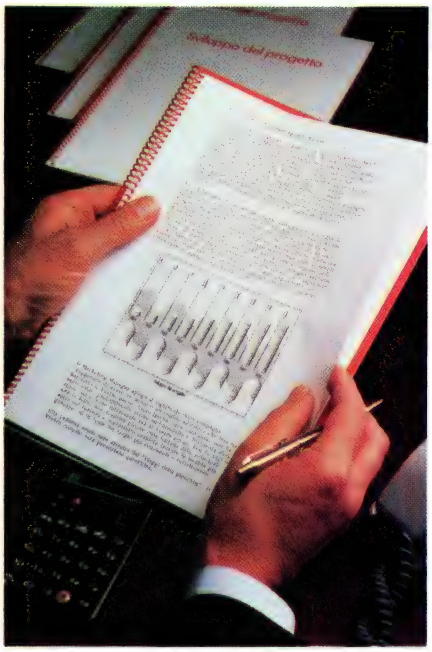


Letracopy HT clear, reusable film lets you make high quality copies of photography. Its fine white dot pattern balances contrast.



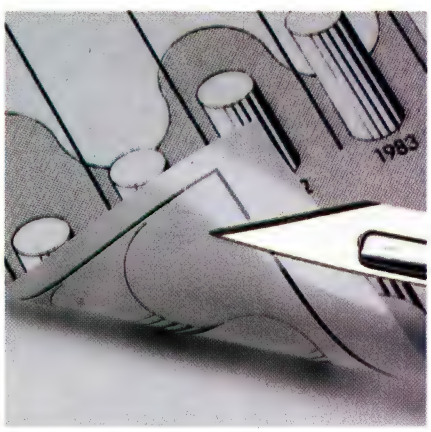
Letracopy DF translucent drafting film lets you make water-resistant technical drawings or site plans. The matt surface accepts markers, pencil, technical pens and lettering.

Letracopy®



Letracopy PP opaque paper makes it easy to create waterproof report covers, technical manuals, sales brochures, parts lists and other frequently handled documents.

Letracopy PL is opaque and self-adhesive paper. Photocopy an original, then cut, position and re-copy without unsightly cut lines. You can also make notations with pen, pencil or marker—without damaging an original.



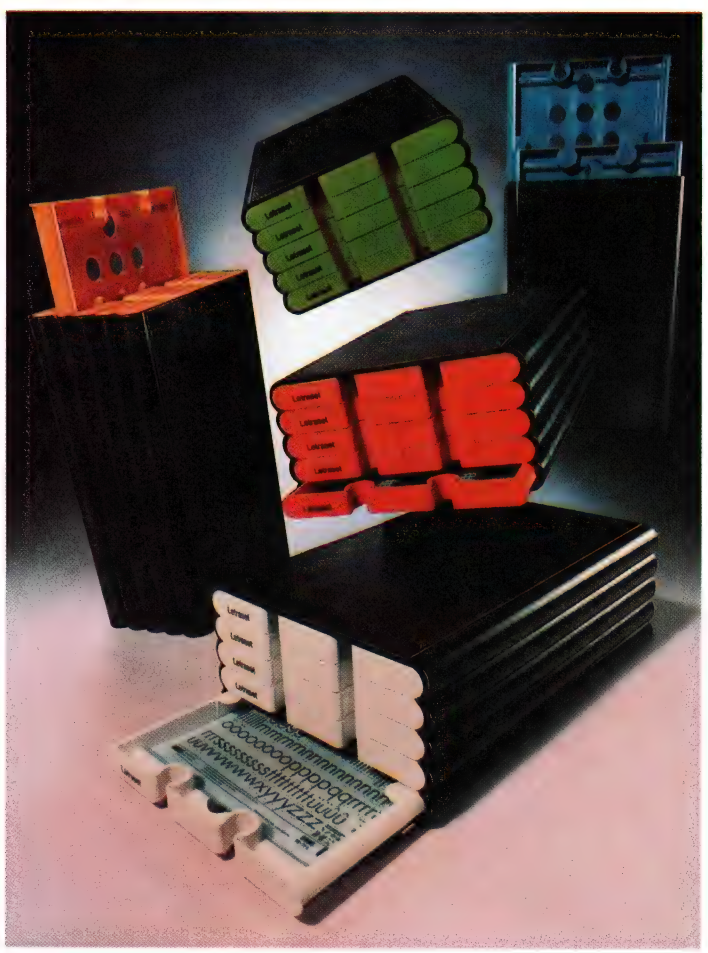
Letracopy PF transparent self-adhesive film offers the same great advantages as Letracopy PL. It comes in standard size sheets—plus a large size ideal for oversize artwork, technical drawings, maps and renderings.

Process color reproduction of PANTONE®-identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

Storage Units

Instant Lettering Cabinets are essential for protecting your Instant Lettering sheets from dust, creasing and curling. Each is made of wood and comes complete with sheet boxes. Choose from five, seven or fifteen drawers.

Letra 5 Cabinets let you safely store up to 250 Letraset sheets. These high impact plastic storage units have drawers with comfortable hand grips and free-sliding runners. They can be stacked up up to four high. Choose from red, blue, green, yellow or white.



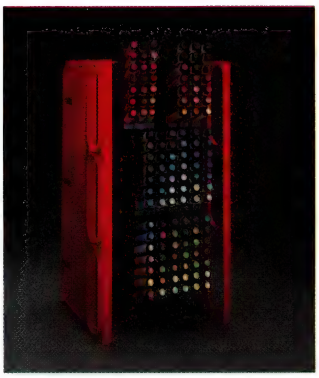
Ordering Information

Instant Lettering® 15 Drawer Cabinet (holds up to 750 Instant Lettering Sheets)
Instant Lettering® 7 Drawer Cabinet
Instant Lettering® 5 Drawer Cabinet
5 Drawer Cabinet 15″ × 20″
Instant Lettering® Storage Box
Letra 5 Cabinet in red, blue, green, yellow and white

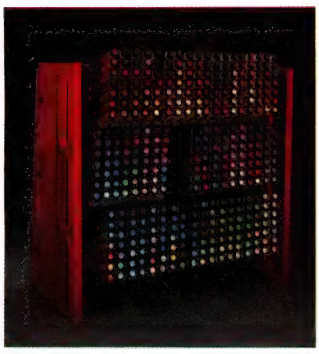
Desk-Top Storage

Rondo Desk Organizer lets you keep all your most frequently used tools right at your fingertips. The unit rotates on its base, so each compartment is quickly and easily accessible. Order in white, yellow, red, green or black.

Personal Tape Organizer allows you to custom organize up to 40 Letraline tapes for easy access.



Studio Marker Center A



Studio Marker Center B

Personal Marker Organizer

Studio Marker Centers keep your PANTONE by Letraset Color Markers in the sequence you want, ready to use. Marker Center A holds up to 126 PANTONE by Letraset Color Markers. Marker Center B holds up to 378 PANTONE by Letraset Color Markers. Both can be wall-mounted or used free-standing.

Personal Marker Organizer is a modular unit holding 49 PANTONE by Letraset Color Markers. Link it to other Personal Marker Organizers to expand storage capacity. Each unit swings forward on its base for easier access.

Ordering information

Rondo Desk Organizer in white, yellow, green, red, black.
Studio Marker Center A (holds 126 markers).
Studio Marker Center B (holds 378 markers).
Personal Marker Organizer (holds 49 markers).
Personal Tape Organizer (holds 40 Letraline tapes).

Process color reproduction of PANTONE®-identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

Masking Films and Opaquing Markers

Create camera-ready artwork with a range of masking films and opaquing markers. Right at your desk or drawing board.

Letrapaque® Masking Film is ultra-thin. It lets you cut clean edges and corners easily. Get perfect registration. And reposition easily. Without shrinking. Choose Photo Red for full-color masking. Or Vivid Red with 20% of Photo Red's density for greater cutting visibility.

Ordering Information

Description		Size
Photo Red	LP 100	20″ × 26″
	LP 100	10″ × 13″
Vivid Red	LP 200	20″ × 26″
	LP 200	10″ × 13″

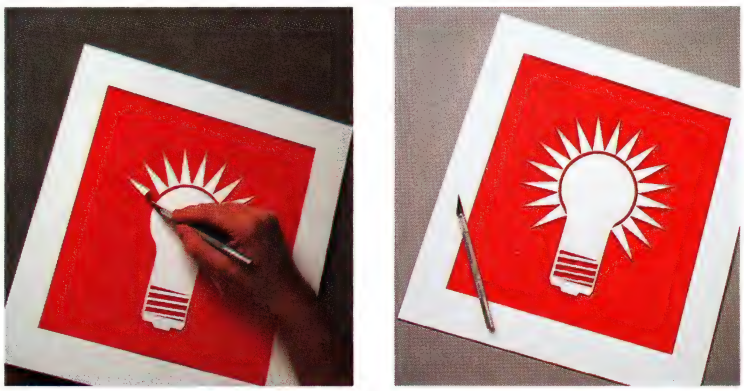
Strip clean and evenly with Letrapaque masking film.

Letramask® Film is designed for color separations, silhouettes and windows. Choose Red for a simple negative area. Or Amber for translucence while cutting.

Ordering Information

Standard Sheets

Description	Size
Amber	20″ × 26″
Ruby	20″ × 26″



It's ideal for simple color separations.

Letraline® Red Blockout Tape lets you lay lines and boxes quickly and easily. It comes in economical 650″ rolls. And take advantage of high photo opacity in a tape format.

002 2pt

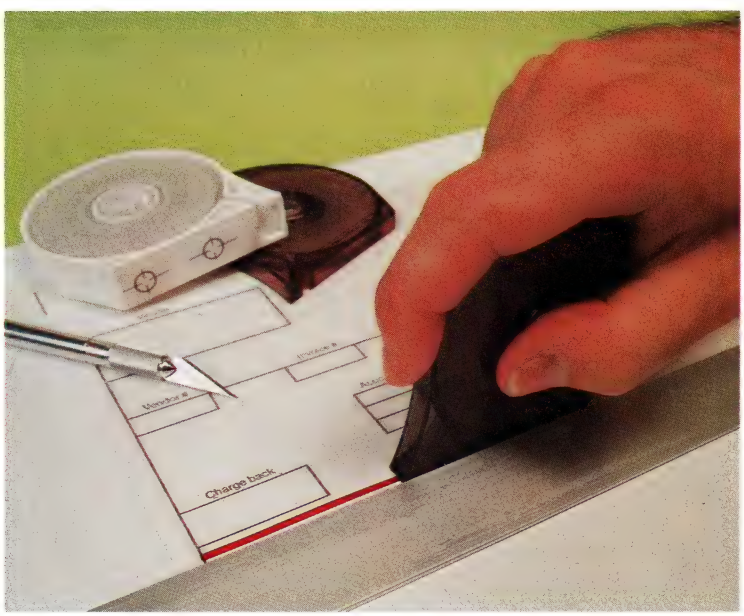
004 4pt

006 6pt

008 8pt

012 12pt

018 18pt



Speed up form design with Letraline tapes.

Masking Films and Opaquing Markers

Opaquing markers.

Non-Repro markers.

Letrapaque® Opaquing Marker is faster than using a brush to opaque photo film. Choose from broad or fine tip.

Ordering Information

Broad or fine tip
Letrapaque 6-pack

Non-Repro Blue Marker is non-reproducing, and allows you to indicate instructions on Litho film and mechanicals.

Ordering Information

Fine tip
Non-Repro 6-pack

Protect art surfaces with ClearFilm Sheets.

Clearfilm acts as a frisket for airbrushing. Protect artwork from rough handling—or to hold notes, instructions, Instant Lettering or drawing revisions without damaging the art underneath. It's heat resistant and easily repositionable.

Ordering Information

Description	Size
Single Sheets	10″ × 15″

Reprotak comes in large 20″ × 26″ clear, repositionable film sheets that let you add notes, instructions and Instant Lettering—plus extra protection to oversized artwork. You can also use it as a frisket to airbrush large areas.

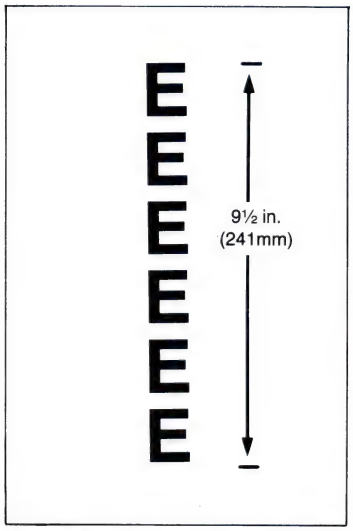
Ordering Information

Description	Size
Single Sheets	20″ × 26″

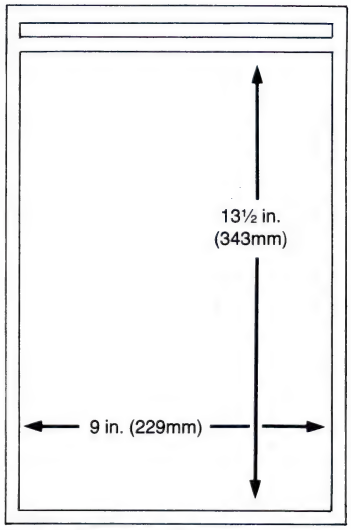
Special Sheets and Tapes

Have the custom designs you need for the artwork you want. Create report covers, inventory labels, product identification, sales presentations, charts and diagrams. Quickly, easily and economically. With custom order Letraset Instant Lettering Dry Transfer Sheets.

Specify special logos, planning diagrams, numbers, letters, symbols, drawings or any other designs you need. Each sheet will offer the same advantages of non-custom Instant Lettering: matt finish, easy repositioning and a firm bond after burnishing. Choose black, white or standard PANTONE Colors matched to a specific color guide—even multiple colors on one sheet. Or ask for translucent, projectable images. Complex images can be overprinted with clear carrier film for easier transfer. You can also custom order special tapes. We'll deliver your order within four to six weeks for sheets and six to eight weeks for tapes.



Artwork area for Tape Format



Print area for Special Sheet

Ordering information

Order from your Letraset dealer. Call our Customer Service Department at (201) 845-6100 for more information.

Provide the best artwork for the best results. Create reproduction quality artwork meeting these tolerances and proportions.

Sheets

One-color work

- 9″ × 13½″ print area on a 10″ × 15″ sheet
- .088 inch minimum line thickness
- .2 inches between print areas
- 0.5 inch clear gap between print areas if sheets are to be cut apart

Multi-color work

- ± .01 inches registration tolerance where two colors join.
- Tight registration areas should be kept toward the middle of the sheet.

Minimum quantities

- Minimum order: 50 sheets
- Identical images can be ordered in many colors in quantities of 25 minimum per color.

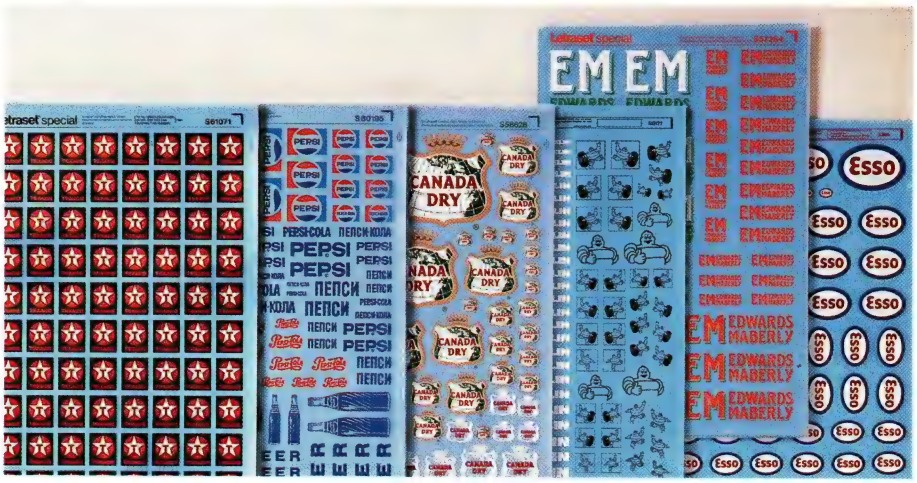
Tapes

Small quantity orders

- Minimum order: 1 tape
- 800″ long
- Widths of ½″, ¾″, 1″, with ½″ increments up to 14″
- Black only

Large quantity orders

- Minimum order: 1 reel
- 800″ long
- Widths to 13.6″ with clear carrier film, 14″ standard
- Can be split into desired widths—minimum ½″
- Black, white or color matched



Special order company logo types in easy-to-use dry transfer sheets.

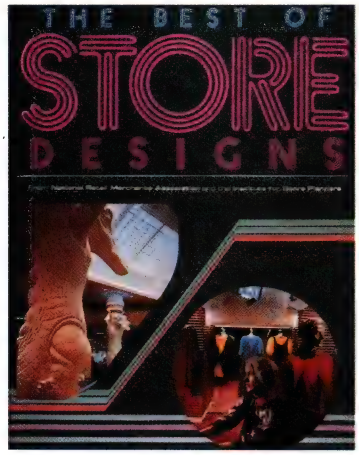
Graphic Design Books

322	The Best of Store Designs
322	The Best of Store Designs 2
322	Corporate Design Systems 2
322	Corporate Design Systems 3
323	Direct Marketing Design
323	Exhibit Design, Exhibit Design 2
323	Graphic Excellence
324	The Best of Lighting Design
324	Menu Design, Menu Design 2
324	Office Systems
325	Packaging Design 2, Packaging Design 3
325	Point of Purchase Design
325	Product Design
326	Product Design 2
326	Rookledge's International Type Finder
326	Sign Design
326	Visual Merchandising

Graphic Design Books

Stimulate your imagination with a full-color library of exceptional design work by leaders in a wide range of fields. Each book is written and designed especially for the people who will find it most valuable: graphic designers, art directors, package designers, product display managers, advertising and marketing executives.

For more information, check the Graphic Design Books box on the information card in the front of this handbook.



The Best of Store Designs

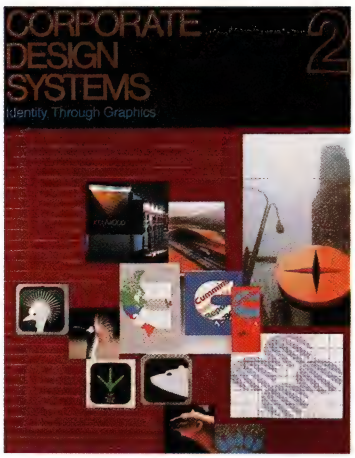
Winning designs and renovations of department stores, hard goods retailers, specialty stores and service establishments. From the National Retail Merchants Association and the Institute of Store Planners' Annual Design Competition. Hardbound 9″ × 12″ with more than 100 photos and illustrations.

Order 78410

The Best of Store Designs 2

Ground-breaking trends in colors, layouts and fixtures, with detailed floor plans, from the leaders in retail design. From the National Retail Merchants Association and the Institute of Store Planners' Store Interior Design Competition. Hardbound 9″ × 12″ with more than 200 color illustrations.

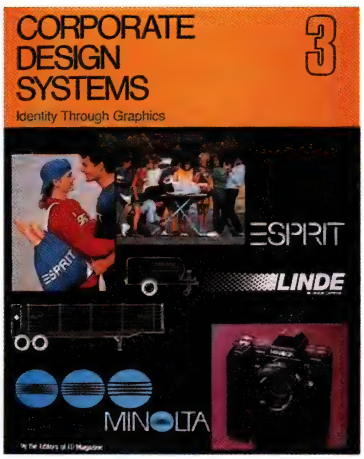
Order 79235



Corporate Design Systems 2

A thought-provoking volume featuring nine corporate design strategies for clients such as CitiBank N.A., the P&O Group of Great Britain, Trio-Kenwood Corporation of Tokyo and the National Zoological Park of the Smithsonian Institution. By Motoo Nakanishi and the CoCoMAS Committee. Hardbound 9″ × 12″ with more than 325 color photos.

Order 56262



Corporate Design Systems 3

Studies of twelve corporate identity programs for companies such as Celenese, Minolta, Chrysler and McDonald's. Photos and illustrations demonstrate integration of corporate symbols into signage, letterhead, advertising, products and other areas. By the editors of *Industrial Design* magazine. Hardbound 9″ × 12″ with more than 300 color photos.

Order 68318

Graphic Design Books

Direct Marketing Design

Award-winning advertising from the John Caples Awards program — the direct mail industry's most prestigious competition. Includes large photos of winning entries with detail photos on individual components, plus information on each piece's objective, execution and results as well as the people who developed it. By the Direct Marketing Creative Guild. Hardbound 9″ × 12″ with more than 300 color photos.

Order 45867

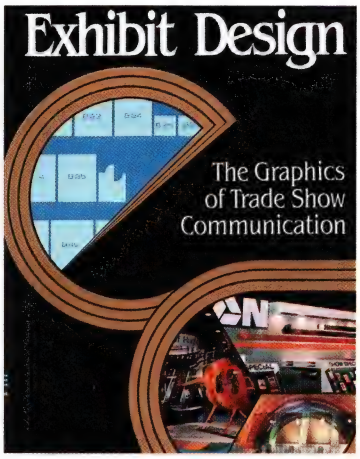


Exhibit Design

Fire your imagination to produce a trade show with maximum impact. From small table-top exhibits to museum displays to multi-level structures. From award-winning designer Robert B. Konikow. Hardbound 9″ × 12″ with more than 500 color illustrations.

Order 45452

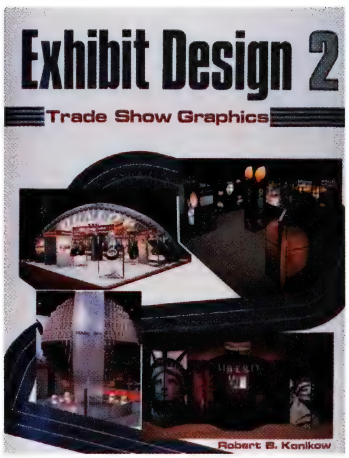
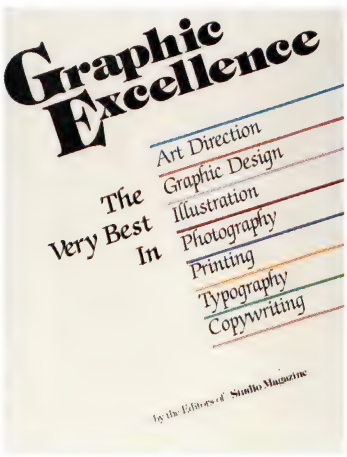


Exhibit Design 2

A showcase of the most recent trends and innovations in trade show displays. Each chapter describes the factors influencing the designer as well as new ideas and technologies developed. By Robert B. Konikow. Hardbound 9″ × 12″ with more than 500 photos.

Order 46579

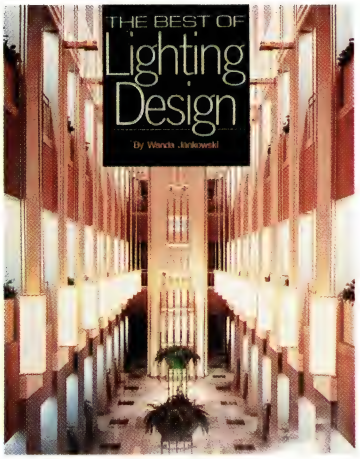


Graphic Excellence

The best in graphic design, art direction, illustration, photography, printing and copywriting, as judged by the editors of *Studio Magazine.* Hardbound 9″ × 12″ with more than 300 color photos.

Order 79236

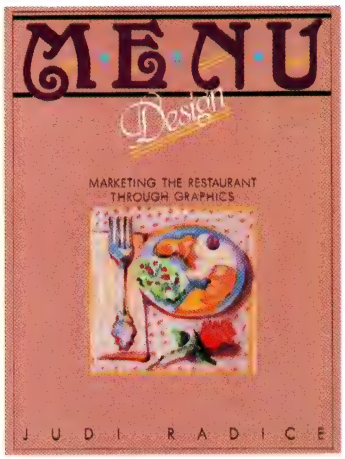
Graphic Design Books



The Best of Lighting Design

Award winning examples of applied interior and exterior illumination in offices, homes, restaurants, retail stores, museums, entertainment areas and places of worship. By Wanda Jankowski and the editors of *Inside Lighting*. Hardbound 9″ × 12″ with more than 300 color photos.

Order 75070



Menu Design

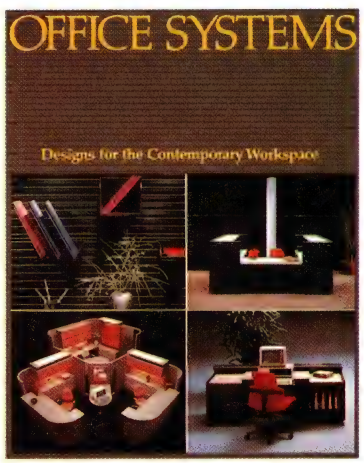
A smorgasbord of menus that sell food. From designers such as Milton Glaser, Woody Pirtle and Lew Lehrman. Plus interviews with the designers in which they explain how they created their designs. By Judi Radice. Hardbound 9″ × 12″ with more than 200 color photos.

Order 98458

Menu Design 2

A showcase of dramatic designs from the traditional folding format to three-dimensional pop-ups. For theme, ethnic, take-out, institutional, informal, and specialty restaurants — plus children's menus. And a step-by-step guide to good, cost-effective menu design. By Judi Radice and the National Restaurant Association. Hardbound 9″ × 12″.

Order 68358

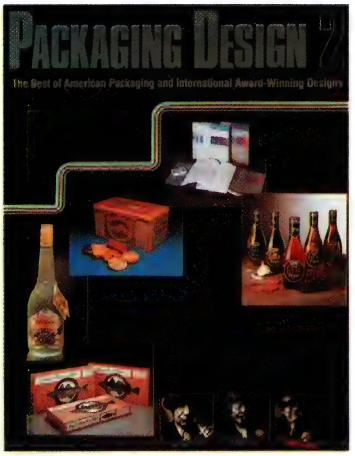


Office Systems

Fully coordinated designs for the contemporary workspace featuring the newest in materials and manufacturing techniques. Plus photos and renderings showing multiple use components. By Sandra Edwards and the editors of *Industrial Design* magazine. Hardbound 9″ × 12″ with more than 200 illustrations.

Order 69290

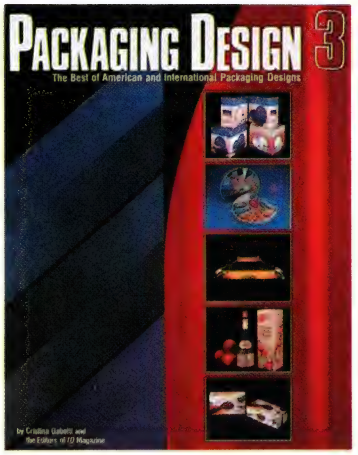
Graphic Design Books



Packaging Design 2

American packaging and international award-winning designs from the mid-1980's. By Paul Schmitt and the editors of *Industrial Design* magazine. Hardbound 9″ × 12″ with more than 300 color photos.

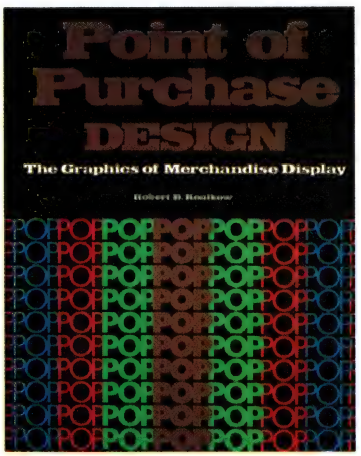
Order 57170



Packaging Design 3

Exciting ideas in package design for food, beverages, cosmetics, fragrances, pharmaceuticals, housewares, hardware, sports equipment, electronics, technical equipment, industrial products and more. From *Industrial Design* magazine. Hardbound 9″ × 12″ with more than 400 color photos.

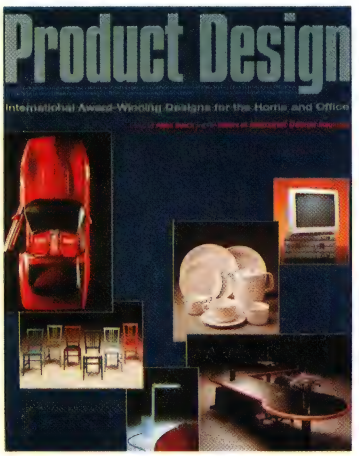
Order 76141



Point of Purchase Design

The most comprehensive sourcebook for P.O.P. marketing in supermarkets, drugstores, and other retail areas. Complete with details about the client, designer and producer — plus special features. By Robert B. Konikow. Hardbound 9″ × 12″ with more than 300 photos.

Order 56076



Product Design

Creative ideas in the continuing evolution of award winning designs of equipment and furnishings for home, office and industry. With details about each client, designer and design firm. Edited by Akiko Bush and the editors of *Industrial Design* magazine. Hardbound 9″ × 12″ with more than 400 color illustrations.

Order 96984

Graphic Design Books

Product Design 2

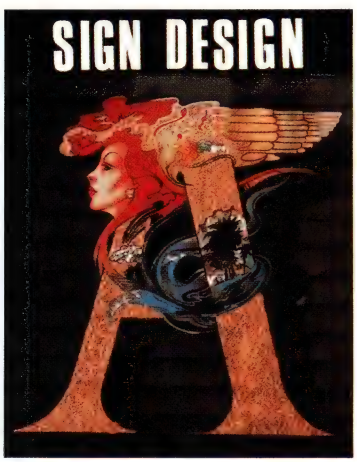
The most contemporary uses of form, color and shape in visually appealing yet functional product design. Ranging from tools and appliances to consumer electronics and medical equipment to textiles and transportation. By Sandra Edwards and the editors of *Industrial Design* magazine. Hardbound 9″ × 12″ with more than 500 color illustrations.

Order 56983

Rookledge's International Type Finder

The essential book of typeface recognition and selection, with annotated illustrations of type designs. This volume delineates the finer points of spacing and typography. Aids in finding compatible typefaces. Defines typographic terms. By Christopher Perfect and Gordon Rookledge. Paperback 9½″ × 9½″.

Order 89317



Sign Design

A comprehensive, award winning collection of high impact, effective signs by some of the most creative designers in the business. Complete with statement of objective, and insight into the client, surrounding environment, designer, illustrator and design firm. From the editors of *Signs of the Times* magazine. Hardbound 9″ × 12″ with more than 300 color photos.

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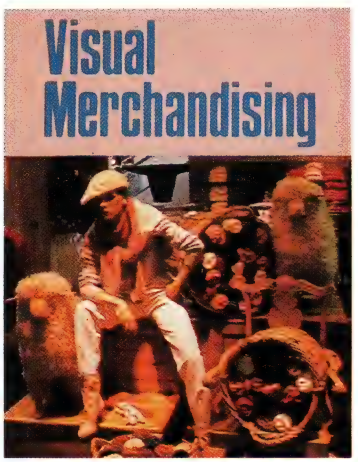

Visual Merchandising

A compilation of the most innovative merchandising displays for clients such as Gump's, JC Penney, Bergdorf Goodman, John Wanamaker. From the National Retail Merchants Association's Visual Merchandising Board of Directors. Hardbound 9″ × 12″ with more than 400 photos.

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LETRASET: DESIGNING IDEAS

HOW TO USE

INSTANT LETTERING SHEETS

LETRATONE SHEETS

INSTANTEX SHEETS

LETRALINE TAPES

COLOR MATERIALS

COLOR IMAGING SYSTEMS

LETRASET: DESIGNING IDEAS

DESIGN: GLAZER & KALAYJIAN, INC. NYC

STUDIO PHOTOGRAPHY: TORNBERG COGHLAN ASSOC. INC. NYC
PORTRAIT PHOTOGRAPHY: BILL RAY NYC

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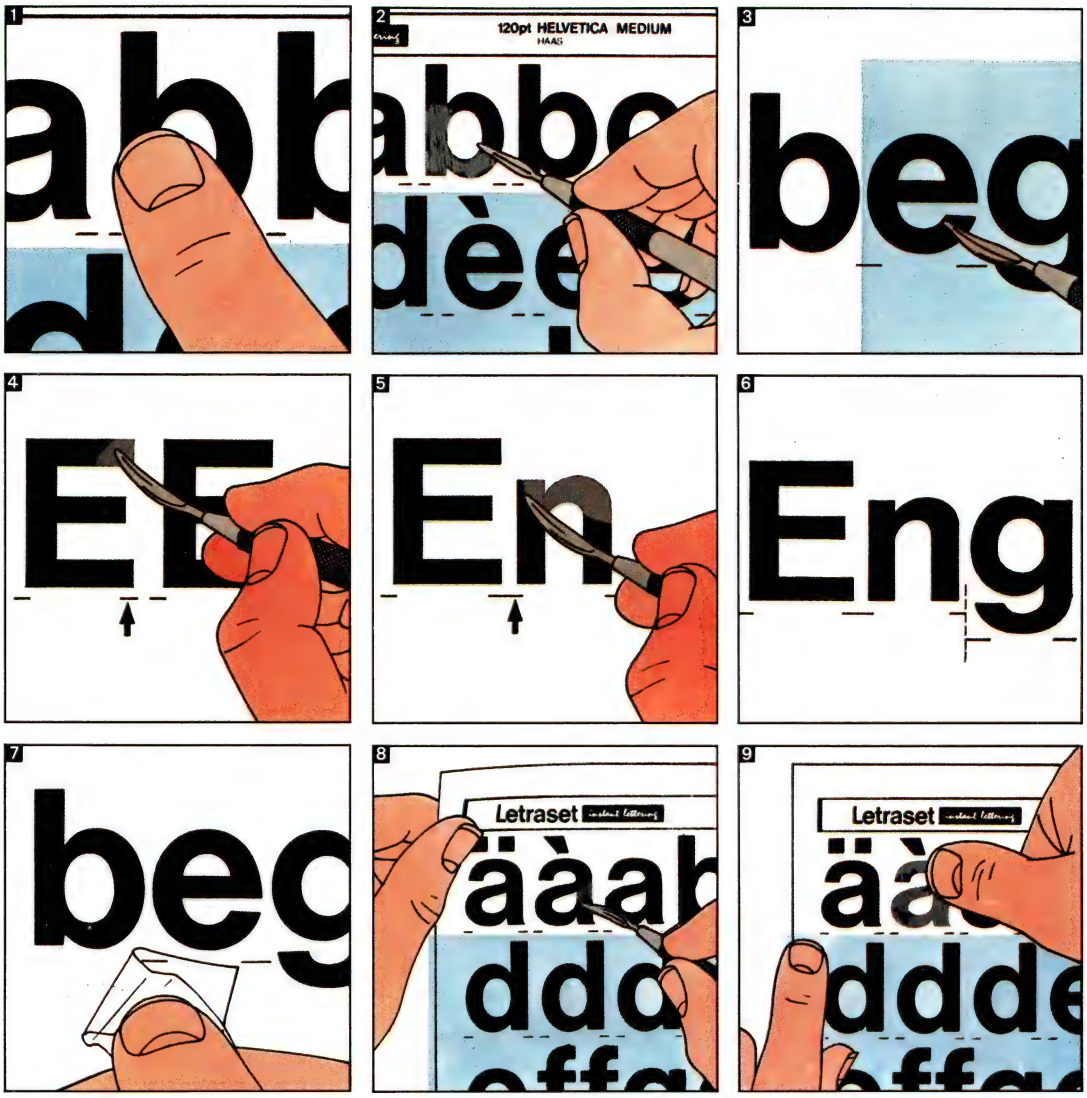
INSTANT LETTERING SHEETS

Choose from over 650 pressure sensitive, easy to use typefaces. And create perfectly aligned lettering. Even in custom tones and colors.



Select an Instant Lettering sheet in the typestyle, weight and size you wish. Draw a pencil guide line on the art surface. For glass or ceramic surfaces, apply Letraline.

1 Remove the blue backing sheet from the lettering sheet. Position the sheet on the pencil line. Lightly press the selected letter onto the art surface with your fingertip.

2 Transfer the letter by lightly rubbing it with a Letraset burnisher. Work diagonally from the top downwards. The letter will appear to turn gray as it transfers to the art surface. Burnish carefully, with special attention to the edges. Hold the sheet in place at the bottom and slowly peel the carrier sheet back from the top. If the letter is not fully transferred, drop the sheet back in register, rub it down again and remove the sheet.

3 Once you have transferred your setting, cover it with the blue backing sheet and rub it with a smooth, flat-tipped burnisher such as the Letraset spoon tip. The more you burnish, the more abrasion resistant the lettering will be. Use the blue backing sheet to protect the carrier sheet and avoid accidental transfers.

4 Accurately space words and phrases by aligning Spacematic® system bars on your Instant Lettering sheet against your pencil line on the work surface. Transfer your first letter and its right-hand bar.

5 Position successive characters so the left-hand bar butts up to the previously transferred bar. Rub down each letter and its right-hand bar.

6 The result will be evenly spaced words and phrases.

7 Correct mistakes or remove Spacematic bars before burnishing by removing them with drafting tape. Cover them with drafting tape, rub the tape down with your fingertip and lift gently. To remove small type sizes, mask with blue backing to prevent accidental lifting of adjacent letters. You can also remove characters by gently rubbing them with the edge of an artist's knife or scalpel blade.

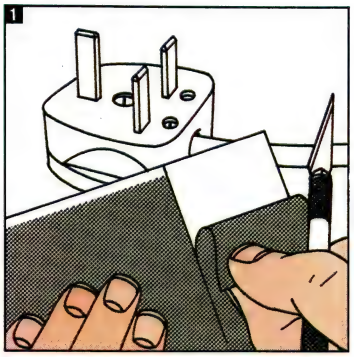
8 Pre-release letters for easier transfer to unusual or awkwardly shaped surfaces. Hold up the carrier sheet and pull it taut. While the sheet is suspended, rub the character. It will appear to turn gray, indicating release, but residual adhesion will hold it on the backing sheet.

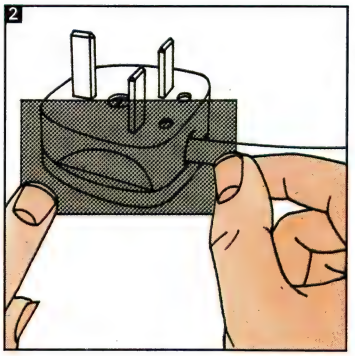
9 Transfer the letter to the surface using light finger pressure. Position, then burnish gently but thoroughly.

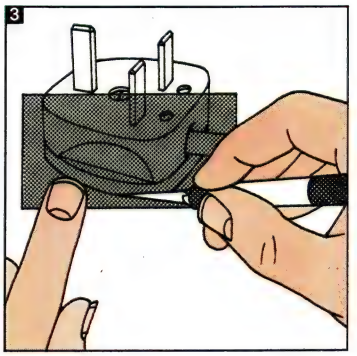
Try these ideas. Create custom lettering by adding color, tone or shading to white Instant Lettering using pen and ink, Letratone or LetraJet. The Letraset Word Positioning System makes it even easier to produce perfectly aligned words and phrases.

LETRATONE SHEETS

Choose from more than 450 transparent, self-adhesive toning and shading products to add depth and dimension to your artwork.







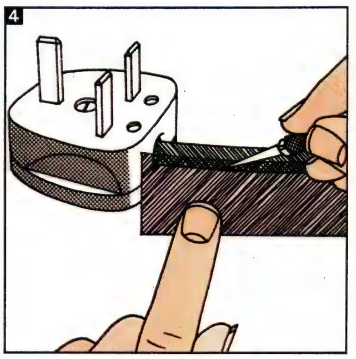
Select a Letratone sheet in the pattern you want. For artwork to be reduced, choose a coarser screen than you would require to prevent it from becoming too fine after reduction.

1 Use your knife to cut out a piece of Letratone slightly larger than you need. Do not cut through the backing sheet.

2 Lift a corner of your cut piece of film. Carefully peel it away from the backing. Lay it on your artwork. Position and smooth the film with your fingertip.

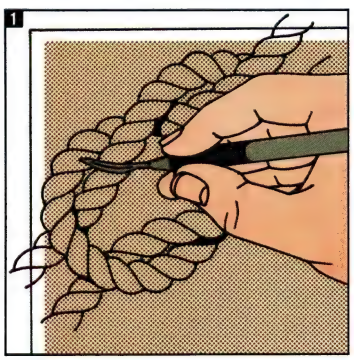
3 Cut away excess film. Store unused trimmings on the backing sheet for later use. If you wish, highlight Letratone by laying your knife almost parallel to the substrate and scraping away parts of the surface texture. Then lay a piece of paper or blue Letraset backing over the film and rub firmly and thoroughly with a Letraset spoon tip burnisher.

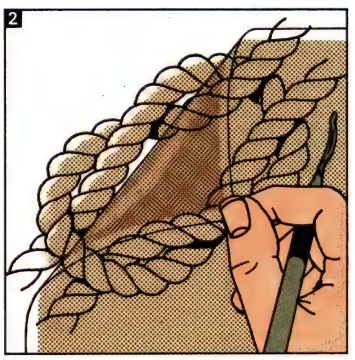
4 Overlay Letratone layers to create special effects. Use multiple layers of screen tints to make moires. Add white or black Letratone.



INSTANTEX SHEETS

Exercise greater creative freedom by using these dry transfer patterns to add tone and texture precisely where you need it.





Instantex printed patterns are designed to transfer only where burnished. This allows you to introduce a tone or pattern only where you need it–even in extremely large or limited areas.

1 Choose your Instantex sheet. Place it pattern side down on your artwork. Slide the backing sheet underneath to avoid accidental pattern transfer into adjacent areas. Burnish the pattern down from the back of the sheet to transfer it to the surface of your artwork. Do not move the sheet as you burnish.

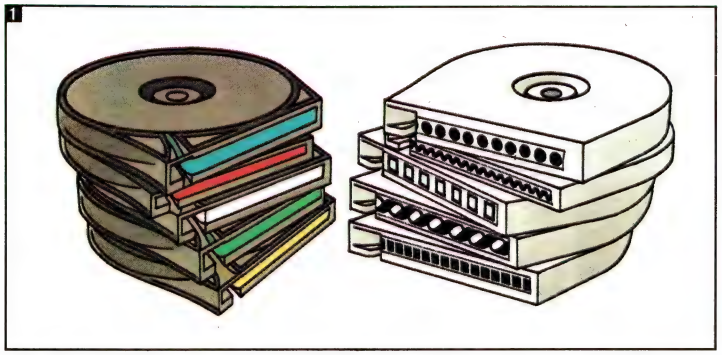
2 The tone will transfer to your working surface where it has been rubbed down.

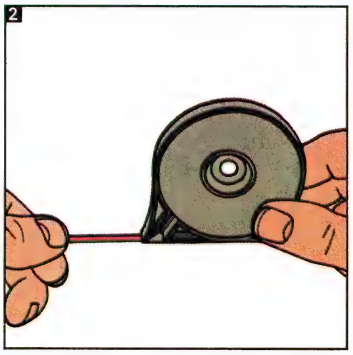
3 Transfer an exact area of tone by tracing an outline of the shape you want onto tracing paper, then laying the trace over the Instantex sheet. Rub down the area indicated and your work will be shaded in the shape you've traced. If you accidentally transfer too much Instantex and you are working with a suitable surface, scrape the excess away with a scalpel or lift it away with drafting tape. When finished, place the blue backing sheet over the work and burnish firmly for a final bond.

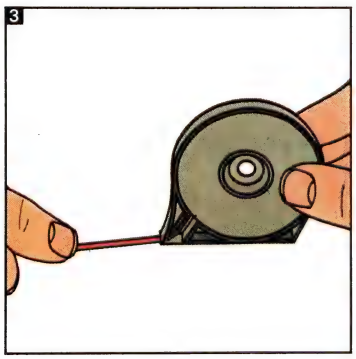
4 Try overlaying different Instantex sheets to achieve interesting toning and shading effects.

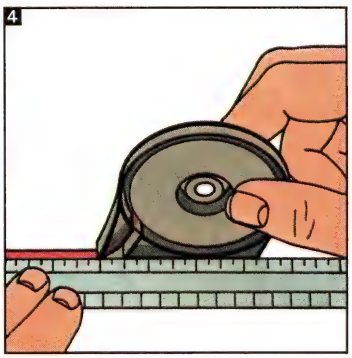
LETRALINE TAPES

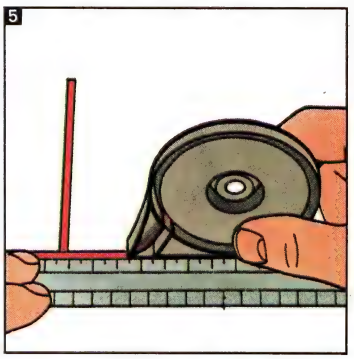
Choose from more than 1000 graphic art and drafting tapes designed to speed and simplify package design, comps, charts, graphs, technical illustrations, overhead cells, all kinds of visuals.









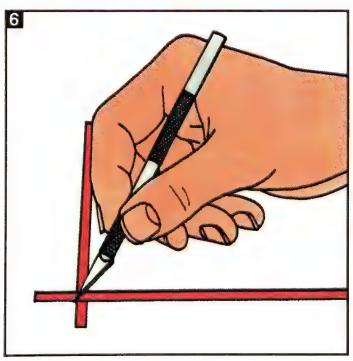


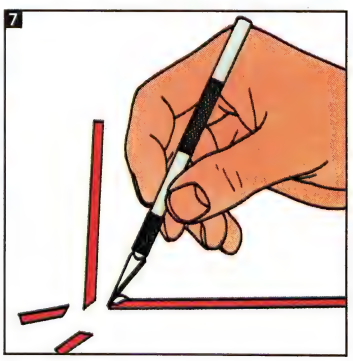
Select the kind of tape your project requires.

1 Choose the appropriate tape width and color. Each tape comes in a specially designed dispenser which keeps out dust and debris, and prevents the tape from becoming dried out or being damaged. You can even use Letraline to align Instant Lettering on glass, ceramic or other smooth surfaces.

2 Pull out a short length of tape from its dispenser. The tape pen helps it pull smoothly through the dispenser groove, without twisting or sideways motion. Hold the tape tautly in both hands and lay it down on the artwork.

3 Attach one end of the tape firmly to your work surface.





4 Draw the tape slowly, steadily and firmly across the surface of your artwork. Use a ruler to assure an even, controlled line. Press the tape into contact with the work surface with the tape pen. Cut the tape while lifting the tape pen toward the cut. This will prevent your pulling out more tape than you require. Store Letraline tapes in our handy Personal Tape Organizer, or hang them up on a rack using the center hole in the dispenser.

5 To make perfect corners, overlap two tape lines at right angles.

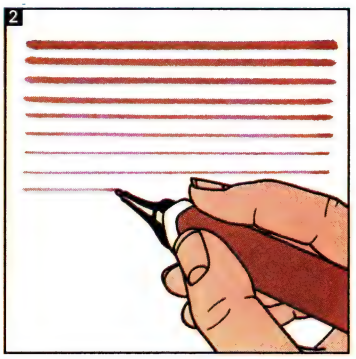
6 Cut through both tapes diagonally from the outside to the inside corner.

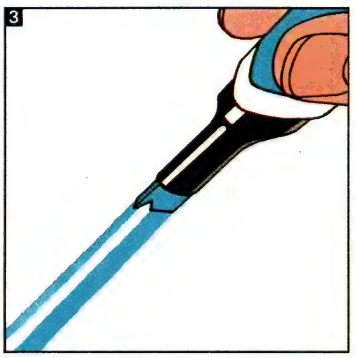
7 Remove the excess from both pieces of tape. Then, reposition them to form a perfectly mitred corner.

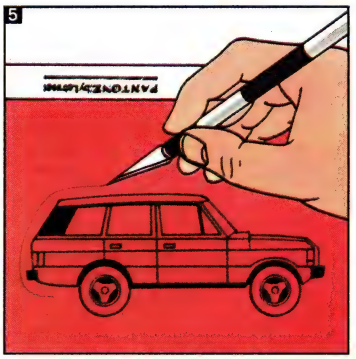
Try these ideas. Use border tape to fill in small areas for added dimension. Create interesting type treatments by laying transparent Letraline tapes over black or white Instant Lettering.

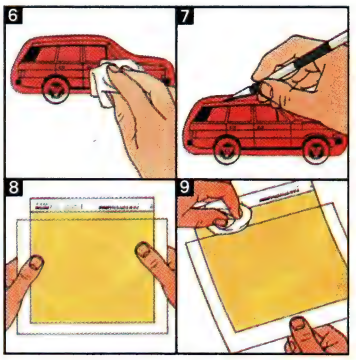
COLOR MATERIALS

Create quick, colorful comps, airbrush effects, full color layouts and visuals with a few easy-to-use products.









PANTONE® by Letraset Color Markers provide fast-drying color.

1 Overlay colors to produce new hues. PANTONE by Letraset Color Markers/Broad use a different solvent from PANTONE by Letraset Color Markers/Fine and PANTONE by Letraset Color Markers/Ultra-Fine so that colors will not bleed when they are overlaid.

2 Angle the tips to achieve different line widths.

3 Modify tips by cutting or sanding–or sharpening them after use on a rough surface. Colors vary slightly depending on the kind of surface you apply them to, but are clear and strong. LetraMax 4000 Premium Ruling Mechanical Board has a bright, white, non-bleed surface and is erasable for easy reworking.

PANTONE by Letraset Color Markers/Fine are perfect for clear acetate and overhead visuals.

LetraJet lets you extend the creative possibilities of PANTONE by Letraset Color Markers/Fine and PANTONE by Letraset Color Markers/Ultra-Fine.

4 Insert a PANTONE by Letraset Color Marker into the LetraJet. Attach the air hose to a compressor or a can of compressed air with 60 psi capacity. Depress the LetraJet lever and let the air blow across the PANTONE by Letraset Color Marker tip onto your artwork for an airbrush or wash effect Spraying uses less ink than drawing so PANTONE by Letraset Color Markers last even longer.

Try these ideas. Use LetraJet and white Instant Lettering to create custom color lettering. Overlay color on PANTONE by Letraset Color Paper/Coated or PANTONE by Letraset Color Paper/Uncoated. Or use frisket film on PANTONE by Letraset Color Letrafilm Matt to cut out various shapes, color the areas with LetraJet, then peel away the frisket, leaving the airbrush image.

PANTONE by Letraset Color Paper/Uncoated can be cut with scissors or a knife using the printed grid on the back. Mount the paper using an adhesive such as Letraset double sided tape, transfer adhesive sheets or rubber cement. Use a Letraset spoon tip burnisher to rub on Instant Lettering and, if necessary, remove letters by lifting gently with low tack tape.

PANTONE by Letraset Color Paper/Coated is self-adhesive. Cut it easily to fit–even in curved spaces or corners. Peel away the backing sheet, then position and burnish the paper. The surface accepts pencil, dry transfer and a variety of art techniques.

PANTONE by Letraset Color Overlay and **PANTONE by Letraset Color Letrafilm Matt** are equally easy to apply.

5 Position the PANTONE by Letraset Color Letrafilm Matt before removing the backing sheet. Cut the PANTONE by Letraset Color Letrafilm Matt to a slightly larger size than required. Peel it away from the backing and adhere the top edge to the artwork.

6 Slowly lower the rest of the PANTONE by Letraset Color Letrafilm Matt on the artwork, brushing with your hand or a soft cloth to minimize possible air bubbles. Burnish lightly to position.

7 Trim away excess film. To eliminate streaking, burnish firmly with a flat instrument such as the Letraset spoon tip burnisher.

8 To apply a large area of PANTONE by Letraset Color Letrafilm Matt, pull away the backing sheet diagonally, smoothing along the crease as you go. Or, gently lay the entire piece on the work surface and smooth it outward from the center–like the spokes of a wheel. You can also remove PANTONE by Letraset Color Letrafilm Matt from the backing sheet, place it on top of a piece of blue Letraset backing and tack the top into position.

9 Then slowly move the backing down behind the PANTONE by Letraset Color Letrafilm Matt while smoothing it with your hand or a soft cloth.

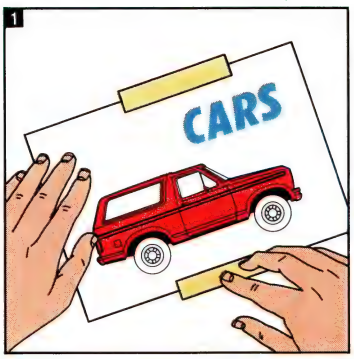
A note on surfaces. Self-adhesive products adhere best on smooth, dry surfaces. Waxy or oily surfaces in linens and some papers (such as diazo papers) can repel adhesives and prevent a strong bond. Extremely open or coarse grained boards give poor adhesion, contribute to unsightly air patches and cause problems in photographic reproduction.

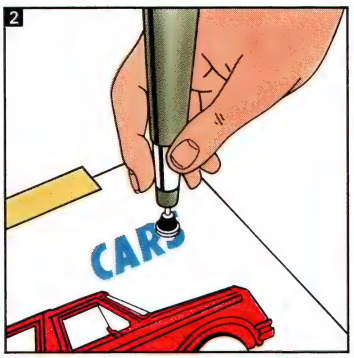
*Pantone, Inc.'s check-standard trademark for color reproduction and color reproduction materials.

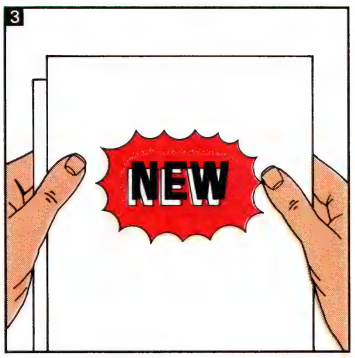
Process color reproduction of PANTONE®-identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

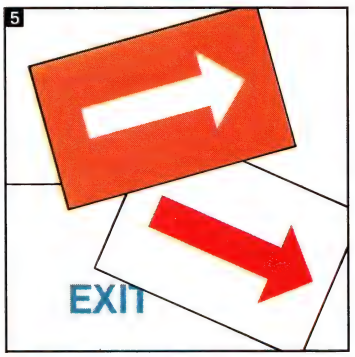
COLOR IMAGING SYSTEMS

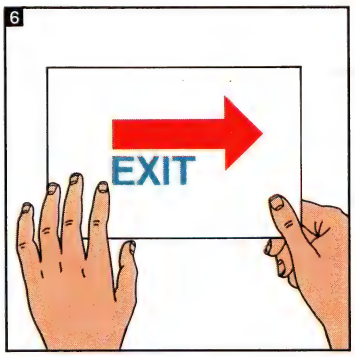
Design everything from packaging mock-ups to one-off originals–right in your office or studio.











Create the finished look you want using the family of Letraset Color Imaging products and a U.V. light source such as Letralite.™

I.N.T.™ Custom Transfers let you make high quality custom images in minutes.

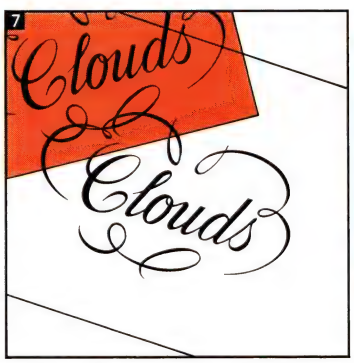
1 Position the processed I.N.T.™ Custom Transfer onto your art-work, comp or mock-up.

2 Burnish with a Letraset Power Burnisher or Letraset spoon-tip burnisher to achieve a uniform transfer.

Try these ideas. To etch glass, make an I.N.T.™ Custom Transfer reverse image and apply it to glass. Then chemically etch the glass and remove the protective I.N.T. Custom Transfer.

To make your I.N.T. Custom Transfers more easily, pre-burnish onto the green slip sheet to loosen the bond of the carrier sheet. Now you are ready to transfer onto even the most difficult surfaces.

To reactivate the transfer adhesive on stored, previously developed I.N.T. Custom Transfers, simply reheat for a minute or so with a hair dryer.



Color Key™ Opaque Overlays let you combine color and design on difficult shapes or surfaces.

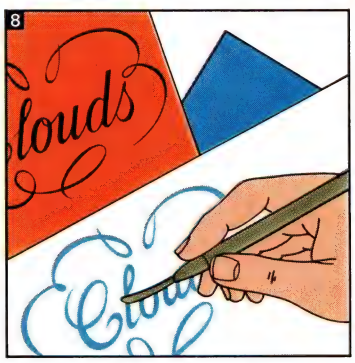
3 Develop complex designs using multiple Color Key™ Opaque Overlays.

4 Add design to shapes where transfers would be difficult–without risking damage to the art underneath.

Dynamark™ Self-Adhesive Signs and Labels are durable, handsome and easy to create.

5 Position your design for use on wood, plastic, metal, even on curved or irregular surfaces. Expand your color choices by using multiple layers of film. Hand laminate each layer thoroughly using the applicator provided in the Dynamark™ Self-Adhesive Signs and Labels Starter System.

6 The strong adhesive is moisture resistant. When laminated with Protective Laminating Film, the surface resists scuffing and scratching. And the colors are guaranteed to stay fresh and bright for at least three years.



Color Key™ Photo Mask Instant Reversal Film makes all these Color Imaging designs possible.

7 Create your art on vellum, mylar or Letracopy DF. Then make a sharp, clean negative of your design by contacting with Color Key™ Photo Mask Instant Reversal Film and a U.V. light source such as Letralite.™

8 Use this negative to produce an I.N.T.™ Custom Transfer or any other product in the family of Color Imaging Products.

I.N.T., COLOR KEY AND DYNAMARK ARE REGISTERED TRADEMARKS OF 3M.

CREATING WITH

INSTANT LETTERING®, RULES, BORDERS AND SYMBOLS

LETRATONE

LETRALINE

Dynamark™ Self-Adhesive Signs and Labels

LETRAMAX™ AND BAINBRIDGE® ART BOARDS

LETRACOPY®

Color Key™ Opaque Overlays

I.N.T.™ Custom Transfers

PANTONE by Letraset Color Products

LETRASET ADHESIVE PRODUCTS

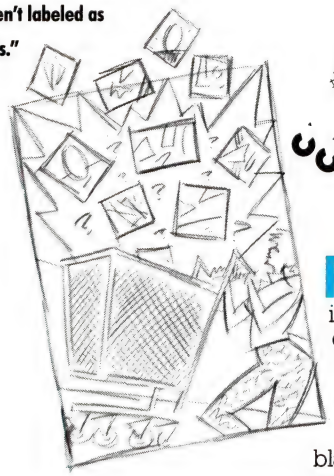
LETRAVISION®

LETRASIGN®

Letrachrome™ Direct Imaging System

INSTANT LETTERING®, RULES, BORDERS AND SYMBOLS

"I use a lot of stuff on Instant Lettering sheets that most people throw away. I look at the sheets in a different way and find things to make patterns that aren't labeled as patterns."



Robert Pizzo started with a loose pencil sketch, laid tracing paper on it to do a tight pencil, then made a color guide with PANTONE by Letraset Color Markers.

He placed vellum over the tight pencil and inked in the blacks. Then he created unique patterns using Letratone and symbols from Instant Lettering sheets. For example, the woman's pants are printer's paraphernalia punctuation marks, while the detailing on the food is made up of a combination of symbols from other assorted Letraset Instant Lettering sheets. To create the final art, Robert made a stat, laid it over his color guide and, working on a light box, applied color using PANTONE by Letraset Color Overlay.

"Instant Lettering offers me an interesting selection of typefaces. They adapt very nicely to changes."

Unlike many people, Edward Vartanian has no psychological block about altering the size or shape of an existing typeface. He sees it as just the starting point, changing relative sizes, creating ligatures, designing new overall shapes, and redesigning letters to create unique typographic treatments and logotypes.

In this example, Edward laid a texture screen over different Letraset Instant Lettering characters, redesigning a letter here and there by cutting and altering its shape. The result is a highly distinctive logotype created from Standard Instant Lettering.

To create other looks, letters can also be cut in pieces through the dry transfer sheet, then laid down and spaced apart, one piece at a time. Custom typefaces can be created (i.e. changing an R to a P) by scraping unwanted parts off the back side of the sheet prior to burnishing.

INSTANT LETTERING®, RULES, BORDERS AND SYMBOLS

"Instant Lettering doesn't crack. That's important. The quality is there and it gives me the control I need."

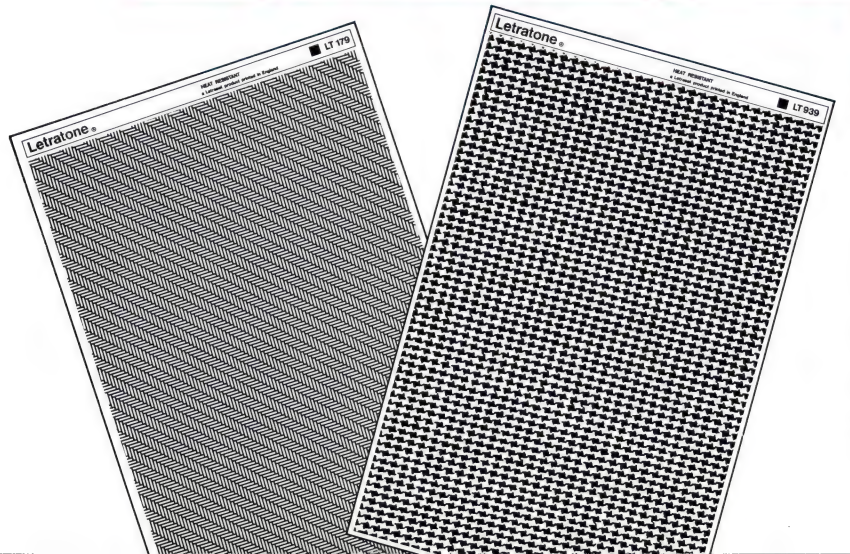
Jim Lebbad adapted two existing Letraset Instant Lettering typefaces in his logo design for Princeton golf balls: Banner and Microgramma Bold Extended. The drop-out was achieved using Microgramma Bold Extended in White Instant Lettering.

He customized the logotype by further extending the "G" in the Banner face, and curving the Microgramma Bold Extended type to work inside the band. To add texture, he applied Letratone.

To see how this black and white design was transformed into a full color packaging mock-up, turn to page 342 of this section of **Designing Ideas.**

LETRATONE

"Letratone works really well in black and white. It adds a lot of interest to open areas."

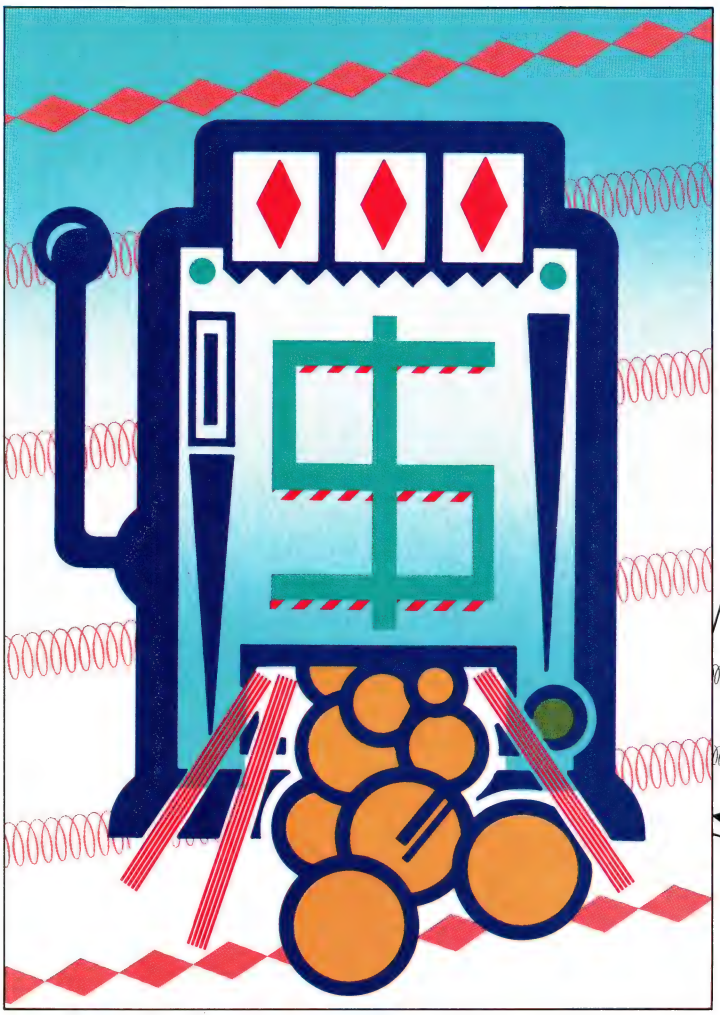


After creating the line art for his illustration, Myron Grossman cut shapes from Letratone pattern sheets to add texture and interest to the open spaces inside. In this particular illustration, his tongue-in-cheek selections include herringbone and houndstooth patterns applied to the attire of the appropriate creatures. He confesses a preference toward dot patterns.

Once he finished his illustration, Myron made a film positive. Then he painted the back of the acetate sheet in the same manner many illustrators use to create animation cells to achieve the final result.

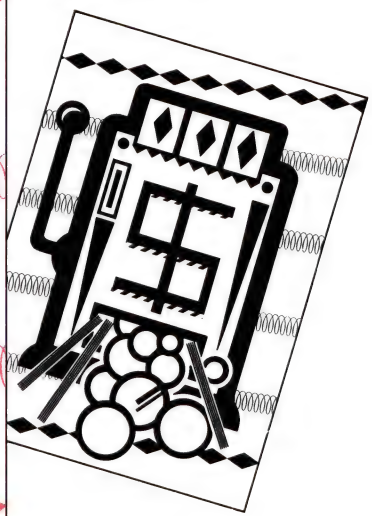
LETRALINE

"The tapes make it easy to add a look which would otherwise be very mechanical to create."



David Flaherty inked the outline and circular portions of his illustration, then began adding Letraline tapes. He found that Letraline's pattern sizes, clean edges and easy handling enabled him to work in the same size rather than going to a larger format.

Letraline corkscrew, border, decorative and patterned tapes were used to add highlights to inked areas, as well as to create a background pattern. He airbrushed the graduated tone on a separate overlay.



"I wouldn't be in this business without some of these products. I think Letraline tapes are better than original linework. They've started me in a different direction, technically speaking."

A former painter, Bill Frampton has moved from creating art with pen and ink to almost sole use of Letraline tapes. This technique lets him devote more time to aesthetic considerations because it's easier to rethink, lift off and restructure portions of his work without investing enormous rendering time.

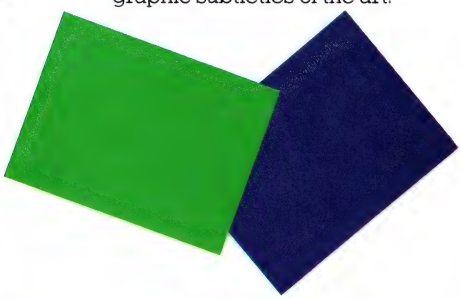
Bill started this particular work with a rough pencil, enlarged it and then went to work with pen and T-square to create perfect geometrification. Letraline wavy, straight and dash lines figure prominently in the finished work. He later printed the illustration in color after separating the linework and using PANTONE by Letraset Color Letrafilm Matt as a color guide for the printer.

Dynamark™ Self-Adhesive Signs and Labels

"Dynamark is ideal for creating one-of-a-kind signage."

Using Bill Frampton's artwork, one-off signage was made using DYNAMARK Self-Adhesive Signs and Labels. The process began by making a film negative using Color Key™ Photo Mask Instant Reversal Film. DYNAMARK Self-Adhesive Signs and Labels red on aluminum was exposed through the film negative using an ultraviolet light source.

The DYNAMARK Self-Adhesive Signs and Labels film was hand laminated on to black glass, creating a one-of-a-kind sign with a brushed aluminum feeling. The typeface was selected because of its stylistic compatibility with the graphic subtleties of the art.



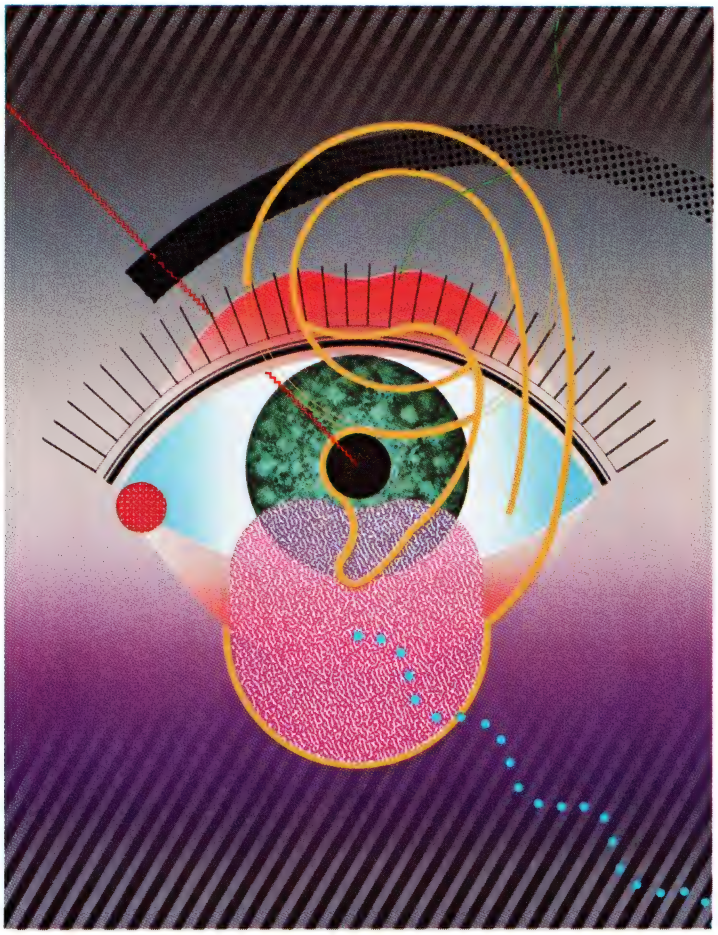
"The flexibility of the Dynamark backing makes it easy to use—even on fabric."

Jeffrey Spear created this design to encourage young people to pursue careers in the sciences. He carefully researched the shuttle image, faithfully drawing and inking from actual photos. He drafted and inked the letterforms and circles, then resized the type to fit. He had separated the art from the master black and white into three film positives representing black, red and blue.

Using Jeffrey's design, a negative was made of each film positive and exposed to separate Dynamark™ Self-Adhesive Signs and Labels sheets: blue on white polyester, red on transparent and black on transparent. These were layered on the cap and binocular case to create three-color art. The end result simulates both silkscreening and printing on plastic.

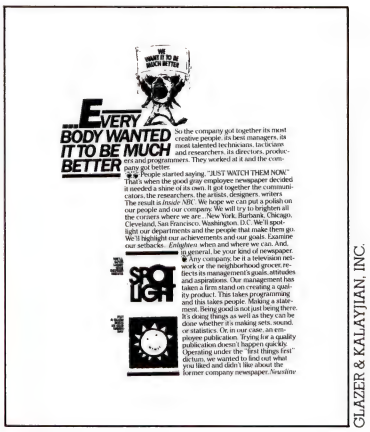
LETRAMAX™ AND BAINBRIDGE® ART BOARDS

"This board is beautiful. It held the gouache really well. And the colors looked great."



Gouache forms the base of Izumi Inoue's work on a LetraMax 2200 Cold Press Illustration Board. The board's medium tooth surface and rag content made it easy for Izumi to use a sponge to pattern the gouache in a small area, and to remove color with water and a paper towel.

Izumi also used acrylics, inks and airbrush. He achieved the drop-outs with an overlay of Letraline tapes, cutting and curving them to fit various shapes. Then he created new patterns by layering Letratone patterns.

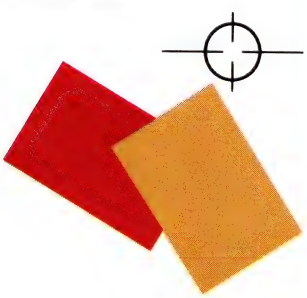


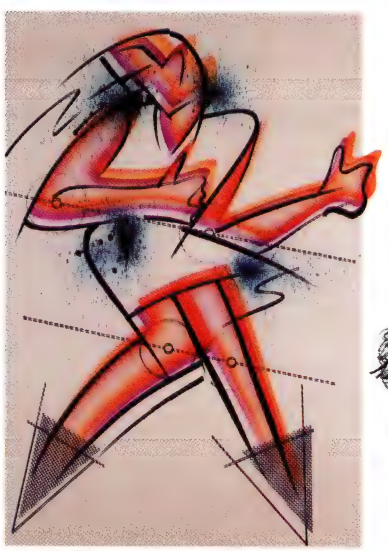
GLAZER & KALAYJIAN, INC.

The extra smooth, super white surface of the LetraMax 2000 Ruling Mechanical Board makes it easy to achieve exacting linework and mechanicals. And it is incredibly durable–even after extensive erasing, tape picking and scraping.

LetraMax Super Black 100 Presentation Mounting Board offers a deep black surface and solid black middle for crisp, clean presentations. The Bainbridge Paper Mat Board swatches on this page show a sample of colors you can choose from to enhance artwork, drawing and presentations.

"I've been using Bainbridge 172 board for a long time. I've tried others and I keep coming back. I can do almost anything with it."

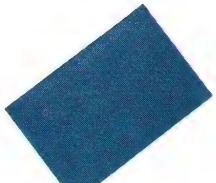




Izumi Inoue required a board which would be good for both airbrushing and fine line inking. He selected Bainbridge 172 Ruling and Mechanical Board for its clean, smooth surface.

First, he painted the bold, black brushstrokes freehand. He then cut a frisket film to prepare the areas to be airbrushed orange and purple. Then, he outlined the circles, dotted lines, and triangles in black ink, and burnished down the dot-patterned Letratone in triangle shapes.

Mark Anderson's charcoal pencil sketch features effects made easier by the extra rough surface of the Bainbridge 169 Cold Press Illustration Board. Without excessive overworking, Mark was able to achieve a thin light line and a dark thick line on the same surface.



"I found this rougher board allowed some interesting effects I'd never tried before."

LETRACOPY ®

"By combining Letracopy HT and PF, we created a detailed, easy-to-follow mechanical, complete with readable photography."

Inside NBC
ONCE UPON A TIME THERE WAS A PERFECTLY GOOD COMPANY NEWSPAPER THAT BELONGED TO A PERFECTLY GOOD COMPANY. ONLY THEY BOTH WANTED TO BE BETTER...
Dr. R·U·T·H WESTHEIMER

Dr. Westheimer conducts a phone-in radio program, SEXUALLY SPEAKING, every Sunday night from 10-11 PM on WYNY-FM 97. She answers a variety of questions relating to sexual matters in an effort to promote "sexual literacy."

She's everything you've read. Short. Sassy. The chatterbox of sex. A celebrity with a cause.

Despite five disclaimers per hour (or perhaps because of) she is a smashing success every Sunday night.

Inside this miniscule moppet with the touseled hair and the size four Ferragamo shoes there is an apostle of Amazonian proportions trying to get out. So what that the theme music is Pied Piper of Hamelin stuff or that the words come tripping out like gnomespeak. It's the truth—stringent and straight.

Contraception is her prime concern...birth control her battle cry. In these areas and in audience popularity, Dr. Ruth Westheimer is a giant. Her WYNY program *Sexually Speaking* is the number one rated radio show in its time slot. Just like E. F. Hutton, when Dr. Ruth speaks everybody in New York, New Jersey and Connecticut listens.

In a rosy voice she rejoices with the sexually accomplished...remonstrates with all those reluctant romantics. She chats up the hesitant and reassures the hasty. It is only when dealing with foolhardy types who abandon themselves to unprotected passion that the Teutonic accent takes on an edge.

She literally hums. An energy machine dedicated to the message that sexual literacy translates into happy people.

That's the obvious side.

Once you penetrate the thicket of words—that protective hedge of the tight schedule and the quick telephone call, the chuckles and chirps—there is a tough but vulnerable woman. A rare combination.

Certainly she's funny. And idiosyncratic. And her radio program *is* entertainment. But the face is lived-in rather than lively, and the eyes have looked at life from Nazi Germany, a Palestinian kibbutz, and a lecture room at the Sorbonne. She has been an orphan in Switzerland and a member of the Haganah. She landed in New York without money or friends. She's been around in the best sense of the word.

She attributes her celebrity and success to "this great country." But courage, guts, grit are more like it. Plus the message—on target and with perfect timing.

Dr. Westheimer talks so fast the engineers should do a slow motion replay. Then you could hear the conservatism behind the quip, the knowingness behind the knowledge. The refugee who referees with compassion, warmth and creativity. Feisty she may be...frivolous she is not.

Dr. Ruth started at NBC's New York FM station in May, 1980, with a 15-minute Sunday night public affairs spot. Today her hour program seems almost as short, and she has six sponsors. You get the feeling she could talk all night... asking questions, smiling audibly, joking, coaxing, cajoling... jumping to conclusions of the soundest sort.

She smudges the sheen of success slightly with a carelessly tied belt, and she has to be reminded to put on lipstick for the photographer. But it's there all right. It's being able to do the TV promos for WYNY "for free." It's the new book coming out in April, "Dr. Ruth's Guide to Good Sex." And the silver Cadillac she adores. But it's in listening to the ever-increasing numbers of people who call in yearning to be "sexually literate" that Dr. Westheimer speaks the real language of success.

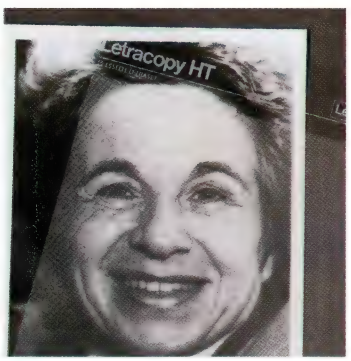
Susan Brown, Producer of Dr. Westheimer's program, is the slim, pretty young woman who shapes the show. Fifteen minutes before show time she starts screening the phone calls.

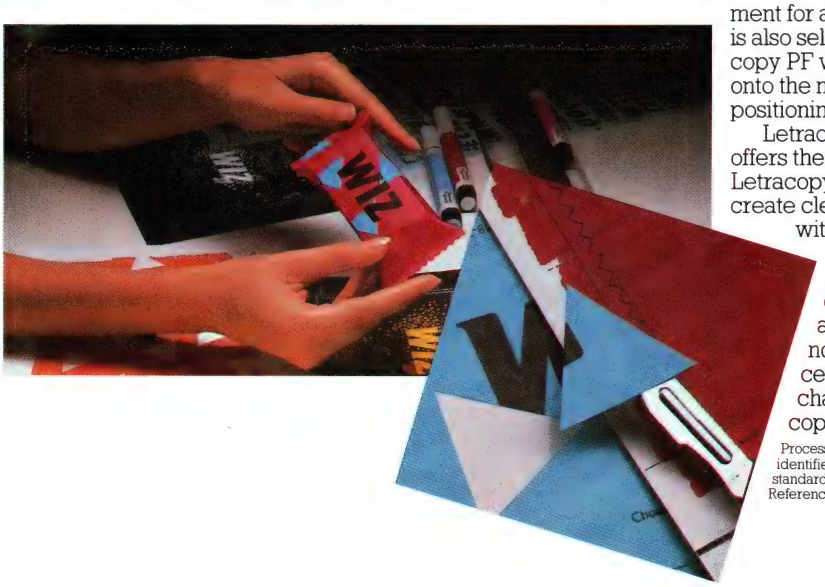
Susan talks to each caller... drawing them out, rephrasing a question, telling them the sequence of their call. Her experienced intuition allows her to comfort the nervous and cut out the cranks. Dr. Ruth, even while concentrating on her answers, is intent upon Susan's high signs and signals from the control room. And they never miss a beat.

Susan was first an intern then later a member of WYNY's Community Affairs Department. She was assigned to Dr. Westheimer's program in October, 1981. They're a team now and together with the engineer, they make the show go.

Energetic and enthusiastic, Susan has many other duties. She answers mail and telephone calls, books engagements, and keeps Dr. Ruth on schedule. Dr. Ruth swears she could not do without her. Susan says she's "lucky."

DESIGN: GLAZER & KALAYJIAN, INC. © 1982 NATIONAL BROADCASTING COMPANY, INC. ALL RIGHTS RESERVED.





The fine dot pattern of Letracopy HT reusable film allowed detailed, balanced reproduction of a halftone photograph on an office copying machine.

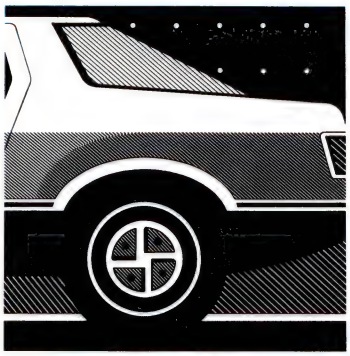
First the Letracopy HT was laid on the reproducing surface of the copier. Then the photograph was laid face down on top of the Letracopy HT. Finally, a sheet of Letracopy PF was fed through the copier. The halftone was shot through the fine dot pattern of the Letracopy HT onto the Letracopy PF as a highly detailed replacement for a stat or velox. Because it is also self-adhesive, the Letracopy PF was cut and laid directly onto the mechanical to indicate positioning.

Letracopy PL opaque paper offers the same advantages as Letracopy PF. Letracopy PF can create clean copies of original art without taking time to clean up unsightly cut-lines. Possible damage to the original artwork can be avoided by making notations regarding conceptual or executional changes right on the Letracopy PL image.

Process color reproduction of PANTONE®-identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

LETRACOPY ®

"Making professional looking report covers–and cleanly reproduced artwork–was easy with Letracopy PF."

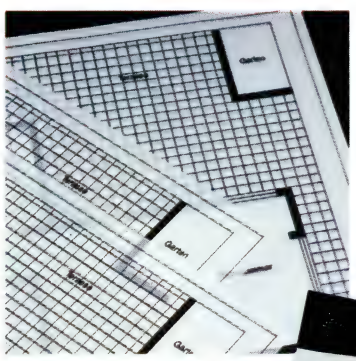


Bill Frampton's artwork (above) was created to assure sharp-edged reproduction, even in an office copier. It was composed almost solely of Letraline tapes and Letratone, with the subsequent addition of Letraset Instant Lettering.

The image was first duplicated by copying it onto thin, fine Letracopy PF transparent paper. This art was laid over color text paper and burnished down. The frosted effect of the Letracopy PF created a varnished look on the colored stock for a highly finished looking report cover in full color.

Letracopy PF was also used to create clean, multiple copies of detailed tabular material. The high quality of Letracopy PF eliminated unsightly cut lines which would otherwise detract from the clarity of the image.

In instances where a tougher surface is required, Letracopy DF translucent drafting film allows creation of durable, water-resistant images. It is also ideal as a working document for technical drawings and site plans because its surface accepts markers, pencil and technical pens to make on-site alterations easier.



Color Key™ Opaque Overlays

"Being able to create packaging dummies that look like the real thing makes it a lot easier to communicate with clients."

Jim Lebbad's black and white artwork from page 336 was transformed into color using COLOR KEY Opaque Overlays. Jim created a graduated effect on the type by using PANTONE by Letraset Color Markers/Fine and PANTONE by Letraset Color Markers/Ultra-Fine in a LetraJet Air Marker on white paper, then cutting out the letter shapes and glueing them to the back of a COLOR KEY Opaque Overlay.

To simulate packaging, a box was created with a window cut in. The COLOR KEY Opaque Overlays were slipped in from behind and glued into place. The box was wrapped with PANTONE by Letraset Color Paper/Coated.

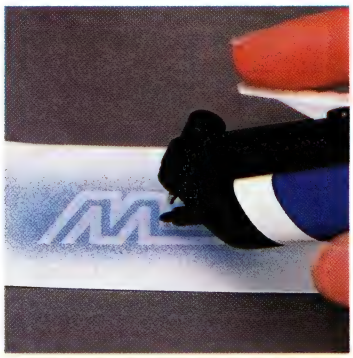
"A lot of great illustrations –and even some of my technique–are a direct result of these products."

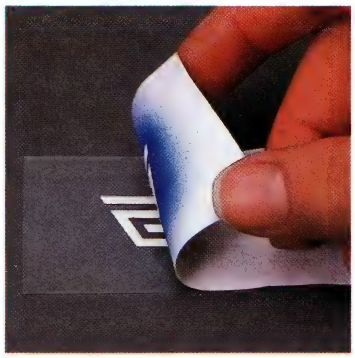
Jack Tom started with a black and white drawing on plastic film. He inked it and made a stat. Because he felt airbrushing is expensive and often overused, Jack used Letratone to achieve areas of graduated tone. Then he played with Letraset Instant Lettering type to fit into the arches.

To create the full color coffee mug mock-up, Jack's art was placed on a copier and duplicated onto Letracopy DF. A negative was made from this, and then a Color Key™ Opaque Overlay was made for each individual color. Each COLOR KEY Opaque Overlay was spray mounted, one on top of the other, then wrapped around the coffee mug to simulate silkscreening.

I.N.T.™ Custom Transfers

"I.N.T. makes it easy to create highly finished comps of manuals, binders, letterheads, you name it."





GLAZER & KALAYJIAN, INC.

"Once you get the technique down, making I.N.T.'s is a breeze. They're surprisingly clean. I get work ready for separations in the time it would normally take to get to a tight comp."

Instead of using an I.N.T.™ Custom Transfer as a positive, Jim McKiernan found it worked equally well as a uniformly colored opaque background.

To create this artwork, he developed a color comp using PANTONE by Letraset Color Markers.

On the base stock, using a lightbox, he laid out the areas for the lettering, then colored the type using the LetraJet Air Marker, PANTONE by Letraset Color Markers/Fine and PANTONE by Letraset Color Markers/Ultra-Fine.

He made the red and blue I.N.T. Custom Transfers in his studio and applied them on top as a trap. Then he made a collage of photos on his copy machine and used LetraJet with PANTONE by Letraset Color Markers to tint the background.

He finished his work with colored pencil.

Creating dummies and mock-ups of a coordinated, multi-colored graphic identification package was easy with I.N.T. Custom Transfers.

The logotype was hand drawn using pen and ink. This artwork was exposed with Color Key™ Photo Mask Instant Reversal Film using a U.V. light source to make a negative. The I.N.T. Custom Transfers were created in the studio: one in white and one in gold.

The gold I.N.T. Custom Transfer was used as is. The white I.N.T. Custom Transfer was airbrushed using the LetraJet Air Marker, PANTONE by Letraset Color Markers/Fine and PANTONE by Letraset Color Markers/Ultra-Fine to create a deep shade of blue. These, in combination with the Letraset Word Positioning System, were used to create the binder.

Process color reproduction of PANTONE®-identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

PANTONE by Letraset Color Products

"The matt surface is my favorite. It's more elegant. It has the range of colors I like. It's easy to use. And it separates beautifully. I use it in 90% of my jobs."

Richard Aloisio started his artwork by inking a black line and adding layers of color on top. He created the blue sky background with PANTONE by Letraset Color Overlay/Graduated, then filled in other areas using PANTONE by Letraset Color Letrafilm Matt and PANTONE by Letraset Color Overlay.

Unlike his experience using other films, Richard found the translucence of these PANTONE by Letraset Color Products lets the black lines show through for easier fitting of colored shapes– as well as creating a precise, well defined look for the final artwork.

"These films are the only products to use for this kind of work. They won't crack."

"I've always used these products. They fit the way my style is developing."

R. Kenton Nelson created his work by making a base tracing and color comp for approval, then inking on to a two-ply Studio Drawing Bristol board. He layered PANTONE by Letraset Color Overlay and PANTONE by Letraset Color Letrafilm Matt one at a time, burnishing each layer down and cutting the next color on top. He airbrushed the sky and overlaid PANTONE by Letraset Color Letrafilm Matt on top. For darker shading and greater intensity, he overlaid the same color twice. Kenton found this technique was particularly effective when it came time to accurately translating his work into silkscreening using transparent inks.

Wendy Friedman cut her design into Letrapaque Masking Film, then converted the orange linework to black with film copy for easier judgment of colors. Working through a lightbox, she applied PANTONE by Letraset Color Overlay. She used PANTONE by Letraset Color Paper/Uncoated in the logo area. The background is PANTONE by Letraset Color Overlay/Graduated - Fast + Medium Curves with a Letratone dot screen on top.

PANTONE by Letraset Color Products

"I make a lot of hats. These products are easy to use on these kinds of shapes."

Hovik Dilakian used a variety of Letraset products on a black felt hat, layering and glueing them to create wearable art. He layered Letratone against a white background to create the sky-scrapers in his New York City hat design. To make the signs, he applied Letraset Instant Lettering to squares of PANTONE by Letraset Color Paper/Coated.

He also applied Instant Lettering Symbols in black and colors to white paper, then glued these elements onto PANTONE by Letraset Color Paper/Coated to frame the white. Hovik gave an airbrush effect to portions of his hats using the LetraJet Air Marker, PANTONE by Letraset Color Markers/Fine and PANTONE by Letraset Color Markers/Ultra-Fine.

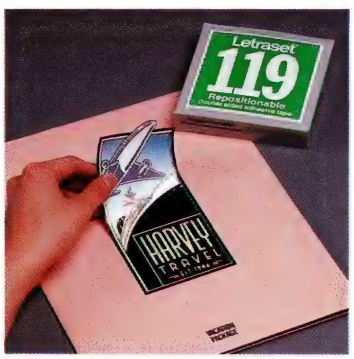
"These products are really easy to use. I like the colors a lot. And they work really well in combination with a colored ink line and felt tip pen."

Bill Kastan started his work with an ink line drawing, then translated the linework into a blue guideline on a Bainbridge 80 Cold Press Illustration Board.

He rubbed down Letraset Instant Lettering dry transfer type for the title. To create the opaque, brightly colored linework, he used Color Key™ Opaque Overlays. Then he cut, fit and burnished the contrasting color tones in the open areas using pastel shades of PANTONE by Letraset Color Overlay.

LETRASET ADHESIVES PRODUCTS

"The high tack tape is so strong you can attach pockets with it. And the repositionable tape makes it easy to apply the art to just the right place."



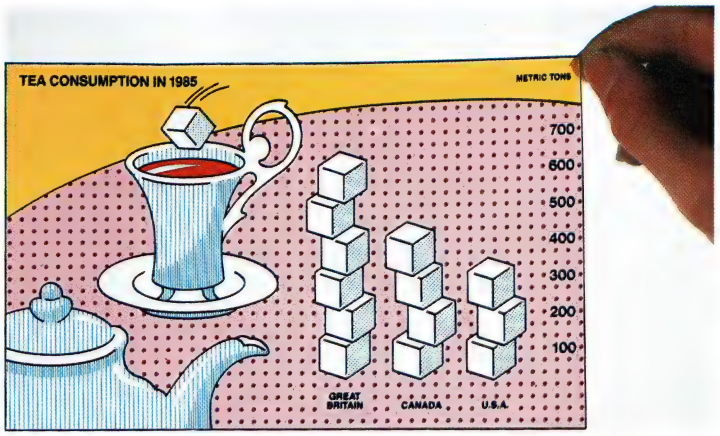
Tom Nikosey's line art was originally created as one solid piece. It has, at various times, been silkscreened, color airbrushed and printed by making overlays and assigning flat colors to each. In this application, Tom's art was reproduced by using the Letrachrome™ Direct Imaging System and turned into a travel folder with the addition of Letraset Instant Lettering.

High tack Letraset tape was applied to the pockets to firmly attach them to the folder. Repositionable tape allowed placement, repositioning and final placement of the Letrachrome artwork.

In addition, Letraset adhesive sheets can be used as adhesive backing for PANTONE by Letraset Color Paper/Uncoated, without messy glues or aerosol sprays.

LETRAVISION®

"Letravision is thinner–easier to cut and manipulate. It also doesn't have high tack. I like that."



Ardith Truhan started her overhead projectable chart with a black inked line on paper. She made a film positive and burnished the type onto it.

Preferring not to cut color shapes directly onto the film positive, she laid a layer of tracing paper over it. Then she cut and fit separate layers of Letravision. The low tack adhesive lifted right off the tracing paper. Ardith made shadows by overlapping areas of color, and cut away areas for highlights. She burnished each layer separately onto the film positive.

LETRASIGN®

"The challenge was to create a one-of-a-kind sign that looked as if it was silkscreened–but without the expense."

GARABET KASPARIAN

The shapes were cut out of Letrasign PVC material in white, red and black. Each was applied separately to the top of the surface of the sign. The incredibly strong adhesive assured a firm bond after burnishing. The surface had a matt, silkscreened feel without the cost of a one-of-a-kind silkscreened sign–and with the added advantage of being made of materials that last for years.

Letrachrome™ Direct Imaging System

"If anyone is looking to turn black and white art into color, this is it. The colors are beautiful. And people respond to them."

Chris Spollen made a blueprint of a tight pencil comp. He then filled open areas using technical pens and brushes. He made a film negative for line work, cut a window in red Letramask Film for tint areas and put down registration marks.

To lay in color, Chris used the LETRACHROME Direct Imaging System, which he likens to synthetic silkscreening without dangerous chemicals or solvents. He thinned the inks with water to achieve tints. He then hand-printed each color onto Letrachrome plastic paper to produce camera-ready four-color reflective art.

A SHOWCASE

JOHN ALCORN

MICHAEL DORET

BEAU GARDNER

NANCY HOEFIG

NIGEL HOLMES

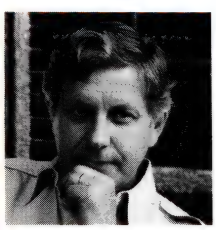
TIM LEWIS

ROBERT NEWMAN

DANIEL PELAVIN

PAULA SCHER

JOHN ALCORN



"I've been using these products since 1970. They produce the effect I want. What more can you ask?"

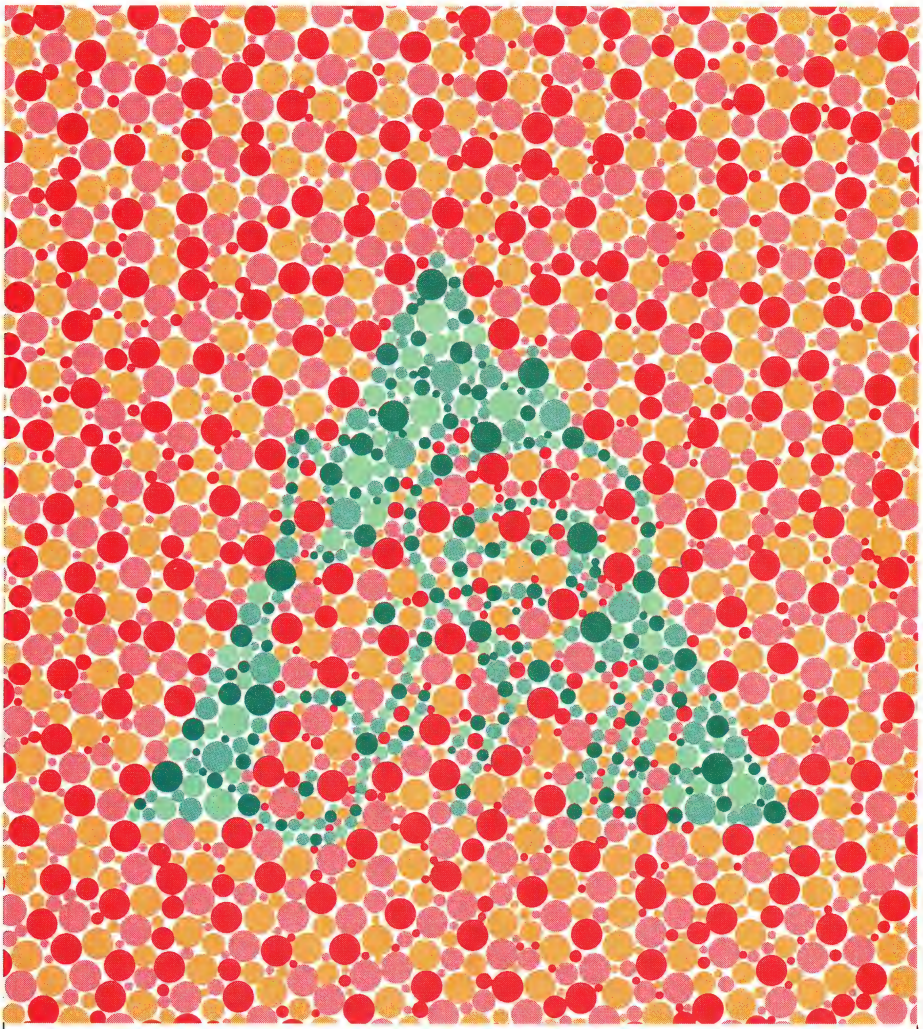
John Alcorn was an early member of Push Pin Studios and recipient of The Cooper Union's Augustus St. Gaudens Award. He worked in Florence, Italy during the 1970's, creating titles for films such as Fellini's *Amarcord* and designing for numerous Italian publishers. A founding partner in Jonson Pirtle Pederson Alcorn Metzdorf & Hess design firm in 1986, he has won gold awards from the New York Art Directors Club, AIGA, Type Directors Club, Society of Illustrators, Bologna Book Fair and Viareggio. His work has been shown in the Louvre, Venice Biannale and in one-man shows in New York, Paris and Milan.

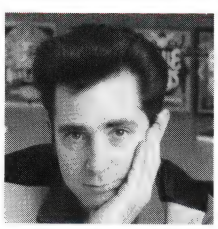
To create the masthead and cover for the first issue of the new games magazine, *Giochi*, John developed a lighthearted feeling using hints of a checkerboard and questionmark puzzle.

He began with a black and white drawing, hand lettering the word *Giochi* and creating the line below it using Letraset Instant Lettering. Then he pulled a film positive as a guideline, laid clear acetate over it and applied colors to the acetate using PANTONE by Letraset Color Overlay. He removed the stat from under the acetate and laid it on top to intensify the color.

Process color reproduction of PANTONE®-identified colors may not match solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

MICHAEL DORET


Taste test.
100% Colombian Coffee
The richest coffee in the world."
© FNC 1987 NATIONAL FEDERATION OF COFFEE GROWERS OF COLOMBIA DDB NEEDHAM WORLDWIDE INC.



"I could move the dots around on the overlays to achieve the effect I wanted without it taking me forever."

Michael Doret's work is an unusual blend of design, illustration and hand lettering. He has run his own design studio since 1972, and has taught at the School of Visual Arts. Michael is also a six-time recipient of the New York Art Directors Club silver award, and has been cited by AIGA, Type Directors Club, Society of Illustrators, Creativity, CA, Print Casebooks and others. His *TIME* covers appear regularly, along with work for *Reader's Digest* and Columbia Records. He is the designer of the Graphic Artists Guild's graphic identity.

The concept for this design evolved from charts used to detect color blindness. Michael did a simple blow-up of the logo, then developed five separate acetate overlays using different sized Letraline dots on each sheet. He flipped back and forth from sheet to sheet, filling each as required and adjusting the position of the dots to satisfy his sense of aesthetics. The black and white mechanical was accompanied by PANTONE Color chips from PANTONE Color Reference Manuals.

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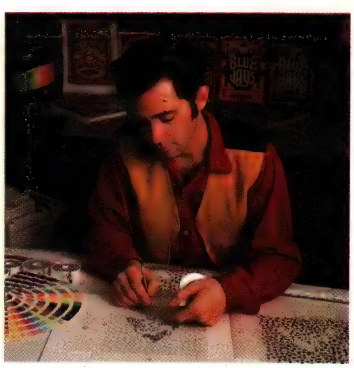
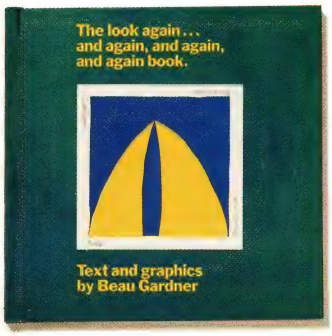
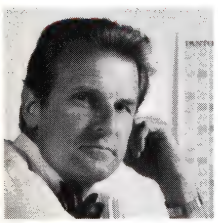


BEAU GARDNER





"The flexibility I get by just cutting out the shapes, and pasting them right down immediately is important. If it works, I have the comp. If it doesn't, I peel it off, and put something else down. These papers and surfaces make it ridiculously simple."

As the founding principal of Beau Gardner Associates, Inc., Beau Gardner has established himself as a major corporate graphics designer, and noted author/designer of children's books, over the past 15 years. His design work has appeared in Communications Arts, Graphis, Graphics Magazine, and Print Magazine. He has received numerous awards from AIGA, Type Directors Club, and Art Directors Club. Of his five published children's books, all have won awards. Beau holds membership in AIGA, Type Directors Club and the Society of Typographic Arts.

Starting with sketches using PANTONE by Letraset Color Markers, Beau worked out various shapes and configurations. He attached captions that help make the various ways of looking at things "a fun exercise in visual perception." He then refined the color selection by using the PANTONE by Letraset Color Products Selector and the available PANTONE by Letraset Color Paper/Coated sheets to develop the comps on LetraMax 2000 Ruling Mechanical Board.

The fine surface of the board allows the PANTONE by Letraset Color Paper/Coated to be smoothed down evenly, or easily removed, and the boards can be used over and over again.

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NANCY HOEFIG

"It's difficult for clients to visualize a sketch. These products help me translate my creative ideas into something they can see and understand–before they start paying to have it produced."

Before moving to New York City, Nancy Hoefig was a principal of The Richards Group in Dallas, Texas. She spent time at CBS as an executive art director, then left to pursue a more independent career. She currently heads up her own design office in New York City. She has taught at the School of Visual Arts. Her work has received recognition for creative excellence from AIGA and CA, and has earned gold and silver awards from the New York Art Directors Club.

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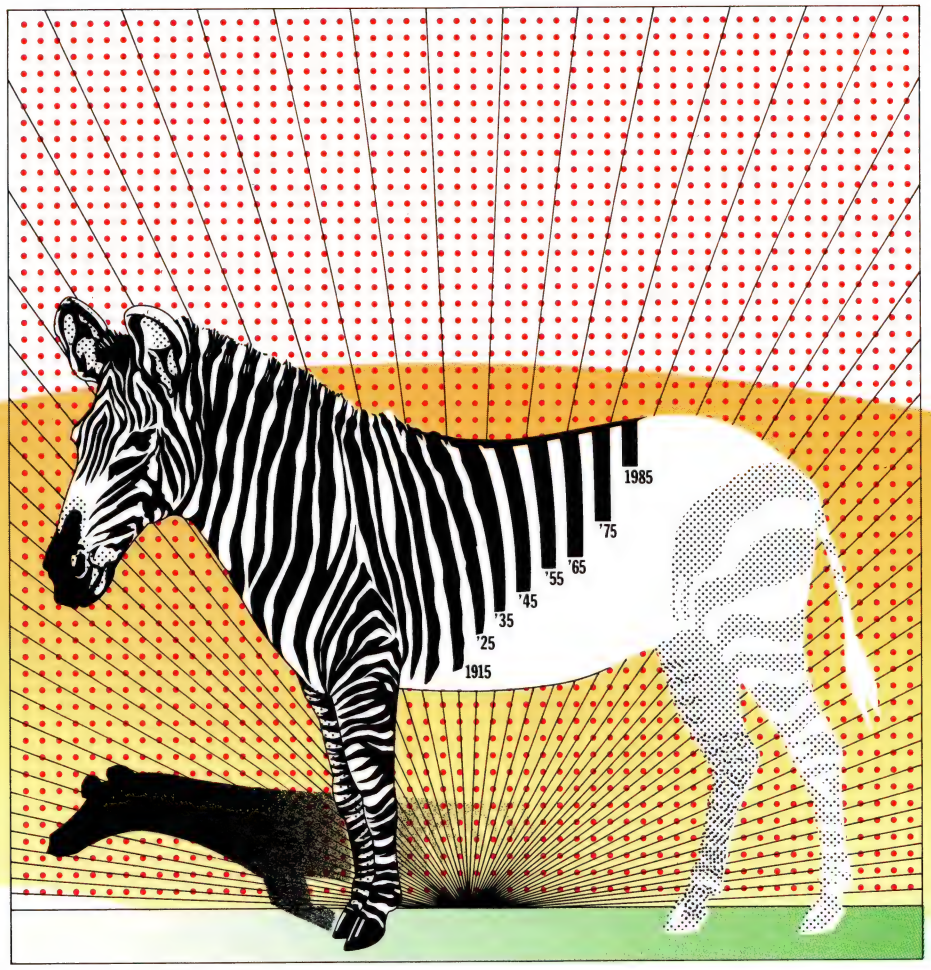
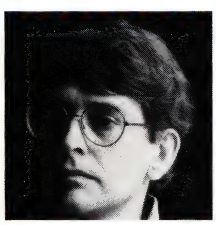
Nancy created this finished comp using I.N.T.™ Custom Transfers to closely simulate the final product. The red and silver I.N.T. Custom Transfers were burnished onto a square of PANTONE by Letraset Color Paper/Uncoated.

This assembly was affixed to a cardboard construction wrapped in PANTONE by Letraset Color Paper/Coated. The contrast of coated and uncoated surfaces enabled the client to see how varnish would be employed in the piece.

Nancy recently discovered PANTONE by Letraset Color Paper/Graduated/Uncoated. "The graduation is perfect. Now I can make a comp quickly without having to find an airbrusher."

NIGEL HOLMES





"My specialty is getting information to people in an interesting way. No other products I've tried let me do this as well."

Born and educated in England, Nigel Holmes grew up with PANTONE by Letraset Color Products in the 60's, working for Ford Motor Company, BBC, Conran Design Associates, The National Theatre, Shell Oil and Ovaltine, as well as *The Times, The Observer* and other publications. An art director at *TIME* since 1978, he has led four week-long seminars for industry professionals at RISD and has been cited by AIGA, Creativity, DESI, *Print*, The Society of Publication Designers, Art Directors Club of New York, The National Magazine Awards and earned gold awards from The Society of Newspaper Designers.

Nigel began with a small sketch, then went to the Letraset catalog to see what he could use. He contrasted natural and mechanical patterns to convey information about declining animal populations in a human-dominated environment and used contrasting patterns for a "visually jolting effect". He also studied photos of real zebras, then drew his own interpretation.

He composed the background of separate layers of Letravision Projectable Tone dots, PANTONE by Letraset Color Paper/Graduated/Uncoated and Letratone lines. "I use these products because they last longer and they're made better. I like the stuff."

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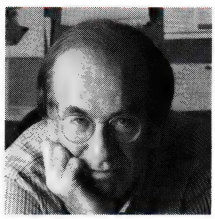
TIM LEWIS



"I was pleased with the kinds of discoveries I made with these products."

Tim Lewis started his career with a B.S. in Art Education from Western Michigan University. He was an elementary school teacher, studied at the School of Visual Arts, was assistant Art Director at Young & Rubicam, then became an artist for four years at Push Pin Studios and freelance illustrator/designer for Indelible Inc. He divides his time between advertising and publishing, and is a member of the Graphic Arts Guild.

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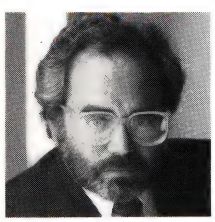
Tim usually approaches his work through watercolors, running an illustration through a copier to produce a black offset-like print. Then he uses washes for "the sparkle of watercolors".

He copied his 1920's woodcut inspired drawing on PANTONE by Letraset Color Paper/Graduated/Uncoated. "The colors were delicious." Using four flat colors of PANTONE by Letraset Color Paper/Uncoated as backgrounds, he cut diagonal shapes from one shade of PANTONE by Letraset Color Paper/Graduated/Uncoated and glued them down.

"These papers don't fingerprint like others do and they respond well to rubber cement. They're great for collages. They may lead me into a whole new area."

ROBERT NEWMAN



"You can't do a single job in this business without using a Letraset product. In this case, LetraJet solved a common problem of how to communicate a visual idea to a client—and to a printer."

Bob Newman is the principal of Newman Design Associates, with clients such as American Express Company, Boston Cardiovascular Health Center, Citicorp, Houghton Mifflin Company, and NYNEX Business Information Systems. His work has won awards from the Mead International Annual Report Competition, New York Art Directors Club, AIGA, Society of Publications Designers, Advertising Club of New York, Society of Typographic Arts, CA and Print. His work has appeared in design publications such as *Novum Gebrauschgrafik.*

Bob designed these annual report charts using graduated tones. He found it difficult to convey his concept to the client using colored pencil sketches and sought out an alternative.

With LetraJet, Bob found he could translate what was in his imagination onto paper. "It was an incredible resource. It worked so well it actually drove the execution of the project." The airbrushed art was scanned in three colors to match the LetraJet comp. The comp enabled the printer to achieve the precise colors Bob wanted.

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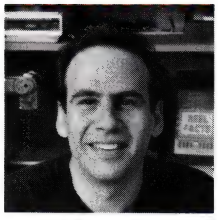
DANIEL PELAVIN



"All the shapes I use in my drawings already exist in the Letraset catalog. When it's night and you're still working, you don't have time to waste. Besides, their precision is legendary."

Daniel Pelavin learned his craft as an apprentice in various Detroit art studios. His work as a designer and illustrator has been cited by AIGA, CA, Print Casebooks and Regional Design Annual, Society of Publications Designers, Society of Illustrators, Mead Paper Company, Type Directors Club and Art Directors Clubs of New York, Boston and San Francisco. His work has been featured in *Outstanding American Illustrators Today* (Volume 2) as well as *Print, Art Product News, Idea* Magazine and *U&lc.* His studies at the Cranbrook Academy of Art have made it possible for him to pursue an interest in teaching.

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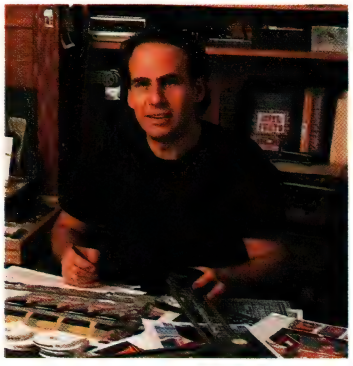
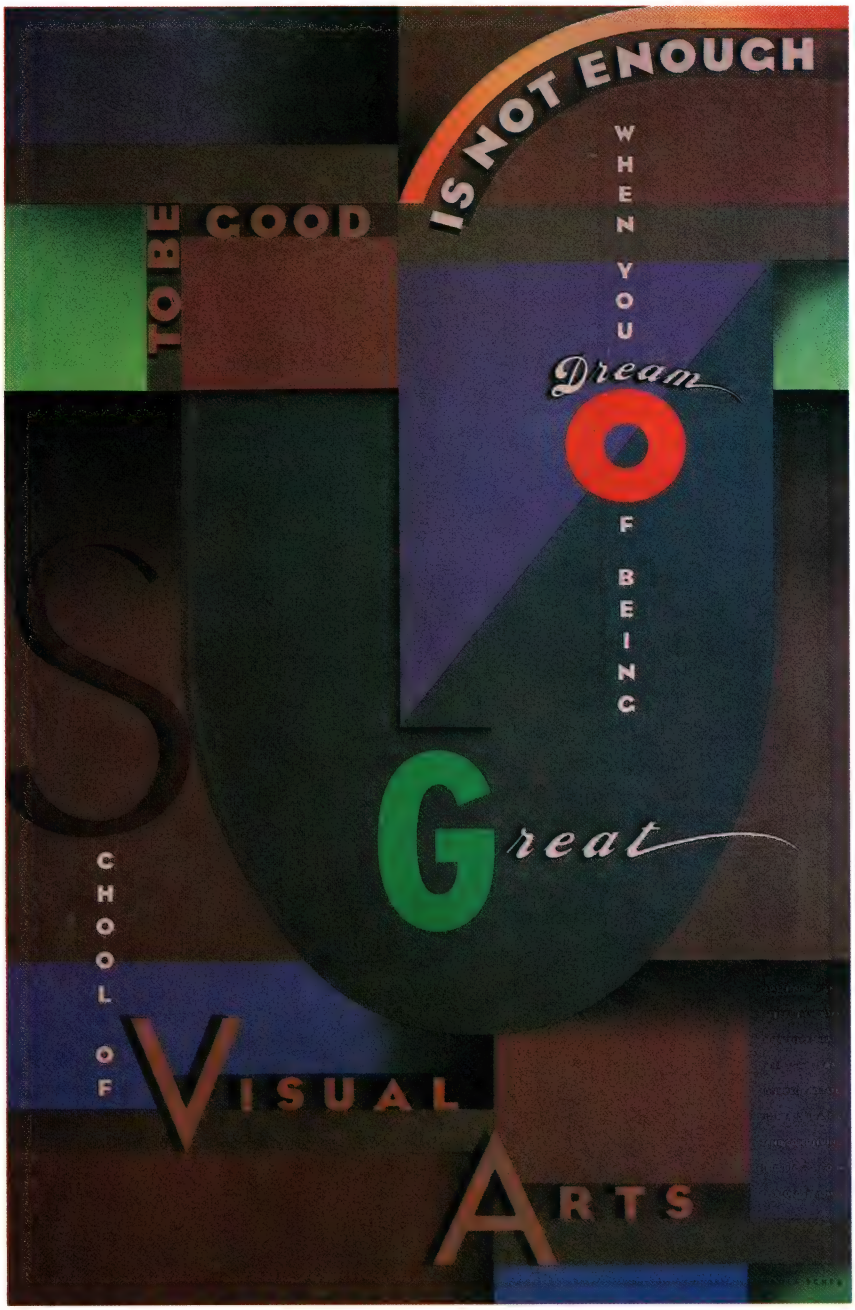
Daniel made extensive use of Letratone symbols and shapes on the face. He cut apart Letratone rules, burnishing them in place to delineate the teeth. Then he added highlights from a white symbol sheet, avoiding the extra step of producing a negative.

He enjoys overlaying shapes to create new shapes, claiming "they let me work more freely–they've become a part of my vernacular." Daniel has been using Letraset products for fifteen years. He has a set of early '70s vintage Letraset burnishing tools, a drawer full of Letraline wavy lines, dashes, checkers and dots–plus an extensive inventory of Letratone and symbol sheets. "I never go anywhere without sheet 2839."



PAULA SCHER



"I love these papers because there is such a tremendous range of color choices and I often make surprising color discoveries."

A graduate of the Tyler School of Art and former art director for CBS Records, Paula Scher has designed new magazines, authored and designed books, and authored numerous articles on design for *Print, AdWeek* and the *AIGA Journal*. Her work has earned recognition from the Art Directors Club of New York, Society of Illustrators, CA, Print, Novum Grabrauschgraphik, AIGA and four Grammy nominations for Cover of the Year. She is a founding partner in Koppel & Scher with clients including Manhattan/Blue Note Records, European Travel & Life, Swatch Watch USA and Champion Papers.

Starting with a rough thumbnail, Paula designed this piece by cutting out shapes and arranging them to form the image. This particular design was influenced by a 1920s painting. It was created by building up a background of shapes using six different shades of PANTONE by Letraset Color Paper/Uncoated.

Paula likes to use colored pencils on PANTONE by Letraset Color Paper/Uncoated. She has also experimented with running the paper through a copying machine. "The quality is fabulous. It does a beautiful textural thing."

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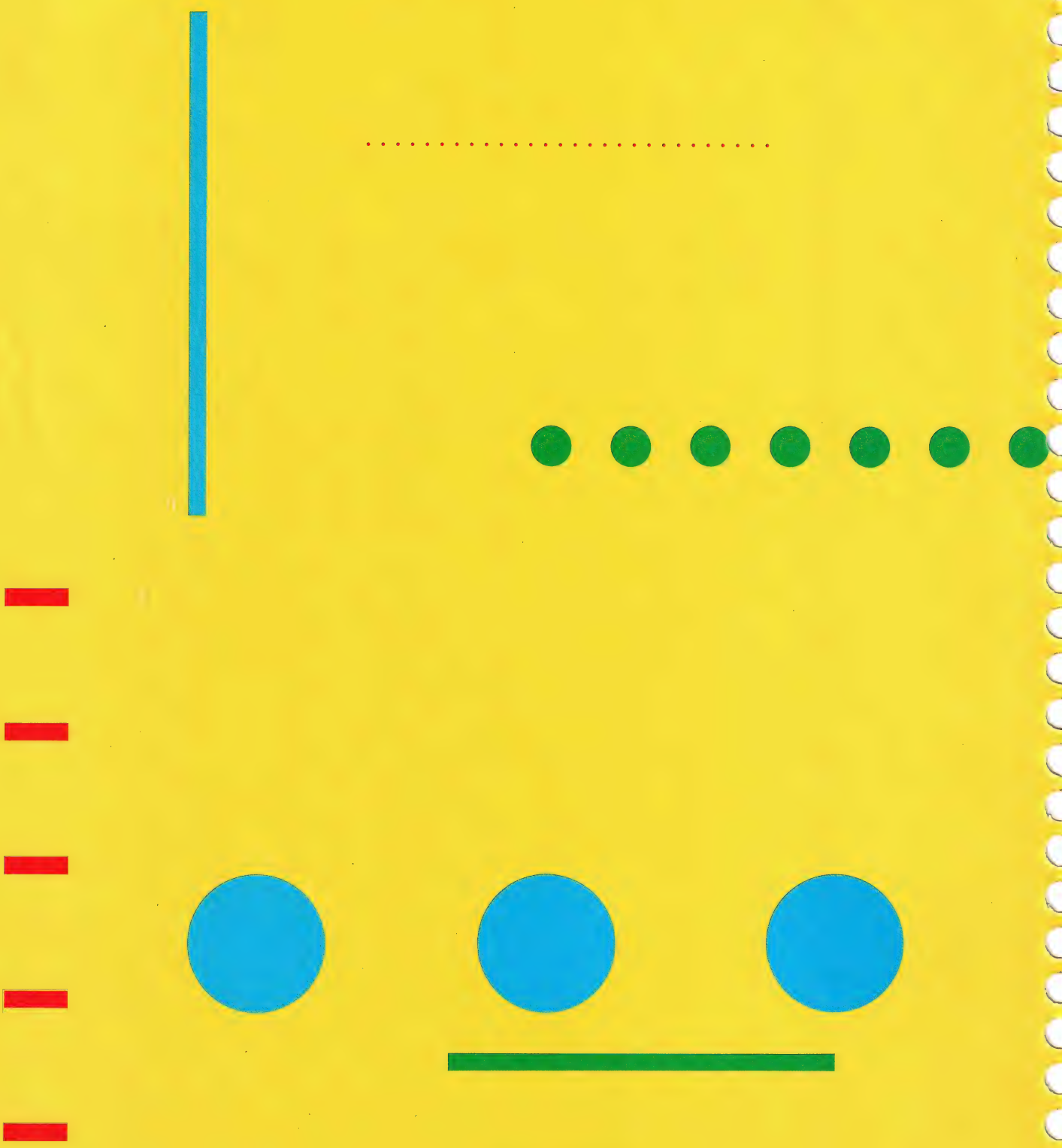

COMMUNICATION
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Letraset®

ESSELTE

Type Range Alphabetical Listing

Typeface	Style No.	Page
Aachen Medium	235	26
Aachen Bold	204	26
Advertisers Gothic	LG-2406-2407,2410	132
Agincourt	370	26
Airkraft	LG-1710, 1712	132
Albertus	315	27
Alexei Copperplate	LG-4218, 4219	132
Algerian	LG-1901-1902	133
Alternate Gothic 2	5	27
Ambassador Light	399	27
Ambrose	PR210-211	133
Americana	LG-2411-2415	133
ITC American Typewriter Light	306	27
ITC American Typewriter Light Condensed	307	28
ITC American Typewriter Medium	308	28
ITC American Typewriter Medium Condensed	309	28
ITC American Typewriter Bold	310	28
ITC American Typewriter Bold Condensed	311	29
ITC American Typewriter Outline	312	29
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Antique Olive Semi Bold	240	30
Antique Olive Bold	104	30
Antique Olive Bold Condensed	242	30
Antique Olive Compact	103	30
Antique Olive Compact Italic	377	31
Antique Olive Nord	241	31
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Artistik	LG-2713-2716	134
Astley	LG-4512-4514	134
Astra	LG-1504	134
Augustea Open	391	31
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ITC Avant Garde Gothic Medium	130	32
ITC Avant Garde Gothic Medium Condensed	271	32
ITC Avant Garde Gothic Bold	131	33
ITC Avant Garde Gothic Bold Condensed	270	33
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Balloon Drop Shadow	LG-3214-3216	135
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Baskerville Old Face	6	33
Becka Script	LG-4612-4614	136
Belshaw	LG-3620-3623	136
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Belwe Medium	211	34
Belwe Bold	212	34
Belwe Condensed	282	34
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ITC Benguiat Medium Condensed	LG-3501-3504	137
ITC Benguiat Bold Condensed	LG-3616-3619	137
ITC Benguiat Gothic Medium	LG-4017-4019	137
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Beton Bold Condensed	260	36
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Beton Extra Bold	140	36
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Bickley Script	PR 401-402	138
Binner	LG-1713-1715	139
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Blackmoor	LG-4408-4409	139
Block Schwer	LG-3505-3507	139
Block Up	LG-1819	139
Bodoni Extra Bold	259	37
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Bookman Bold Condensed	298	38
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Bramley Medium	291	39
Bramley Bold	292	39
Bramley Bold Condensed	369	39
Bramley Extra Bold	293	39
Brighton Light	294	40
Brighton Light Italic	295	40
Brighton Medium	296	40
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ITC Caslon Regular Italic 223	244	45
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Caxton Roman Light Italic	319	46
Caxton Roman Book	320	47
Caxton Roman Bold	321	47
Caxton Roman Bold Condensed	347	47
Caxton Roman Extra Bold	348	47
Century Schoolbook Bold	96	48
Challenge Bold	345	48
Challenge Extra Bold	346	48
Champion	421	48
Charrette	86	49
Charter	LG-4023	145
Cheltenham Old Style	155	49
Cheltenham Medium	156	49
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Chesterfield	LG-2601-2605	145
Chippendale	LG-1918	145
Choc	420	50
Chromium One	LG-4410-4412	146
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City Light	232	50
City Medium	233	50
City Bold	234	50
Clarendon Medium	10	51
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Cloister Bold	172	53
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Compacta Italic	115	55
Compacta Bold	14	55
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Compacta Bold Outline	15	56
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Flamenco Inline	LG-2821-2823	154
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Folio Medium	31	69
Folio Medium Extended	75	69
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Folio Bold Condensed	33	70
Folio Extra Bold	34	70
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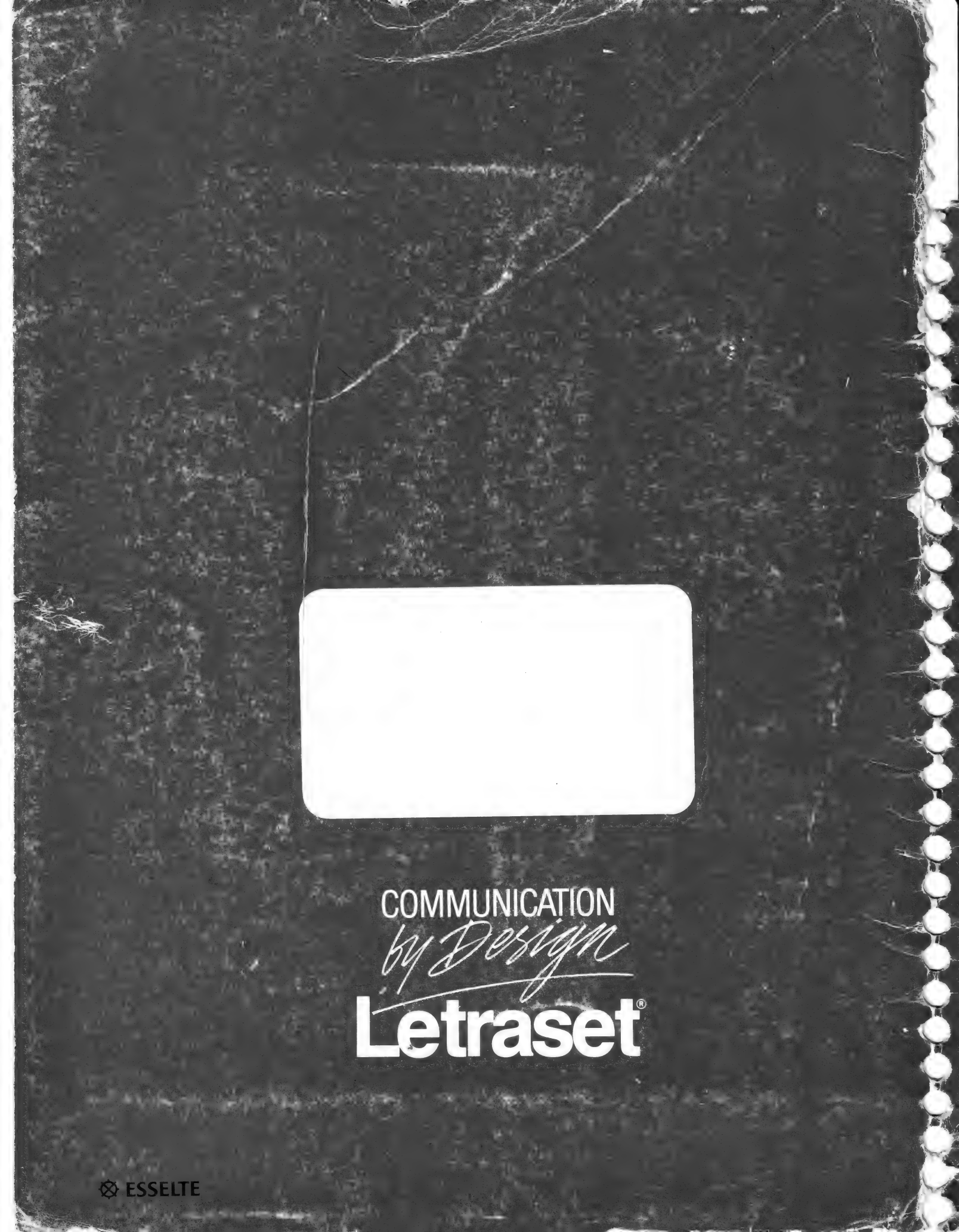
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Graphic Design Software

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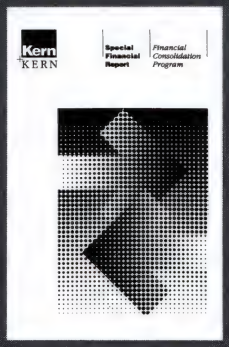
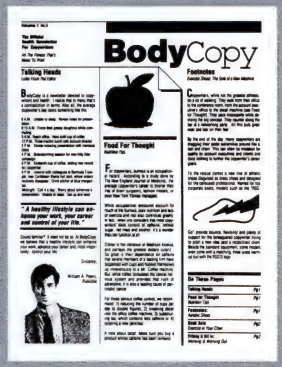




... just infinitely easier to express them.

Introducing Graphic Design Software by Letraset.

Letraset USA is proud to offer *Ready, Set, Go!* page layout software, the first of many quality graphic design software products that will bear the Letraset name. With *Ready, Set, Go!* and your Macintosh computer, you can design a calendar like the one shown on the right, and create an infinite variety of publications, including books and magazines, advertising layouts and brochures – even tabloid newspapers. It takes you from a blank page to the printed page. Quickly. Simply.

Ready Set Go!®
by Letraset

Features include:

Design Grids
Powerful snap-to grids make layout quick and simple. The grids can be customized to suit any need.

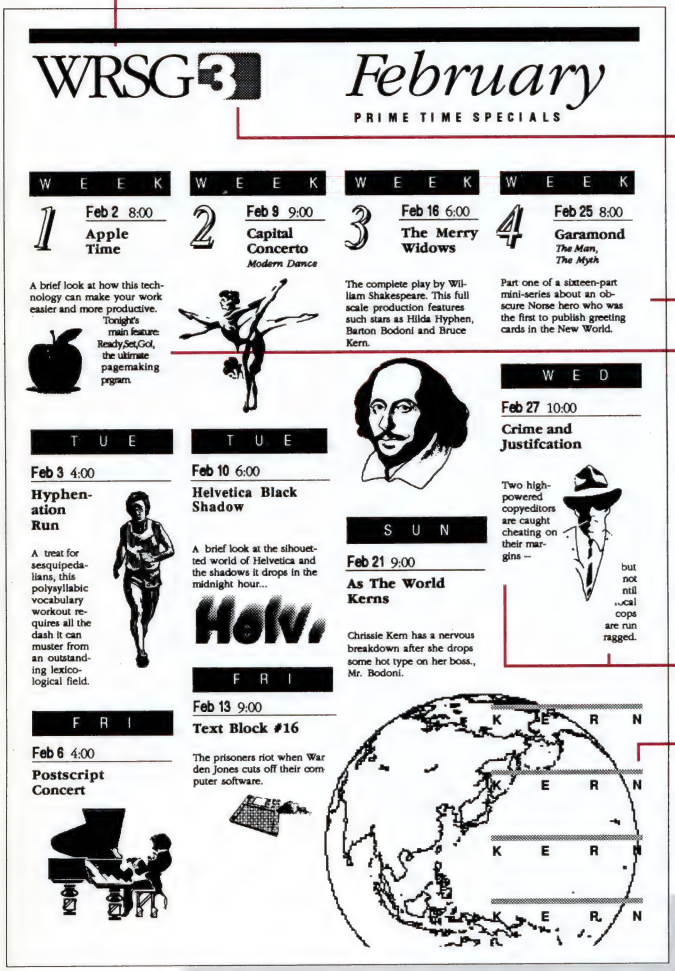
Style Sheets
Quickly change text formatting throughout your entire document by modifying a style sheet. Duplicate styles in the same or other documents with a single keystroke.

Color Separations
Use Lock and Don't Print features to create color breaks for multicolor printing.

Multi Documents
Open multiple documents simultaneously. Cut and paste text, graphics or even entire pages between windows.

Powerful Word Processor
Create and edit your text directly in *Ready, Set, Go!* or import it from another document. Enhanced search and replace for font, size and style specifications and a 100,000 word spelling checker with suggest correct spelling feature are included.

Ready, Set, Go! has all the features you want in a page layout system – plus a powerful word processor.


WRSG3
February
PRIME TIME SPECIALS
WEEK 1
Feb 2 8:00
Apple Time
A brief look at how this technology can make your work easier and more productive. Tonight's main feature: Ready,Set,Go!, the ultimate pagemaking pgram.
WEEK 2
Feb 9 9:00
Capital Concerto
Modern Dance
WEEK 3
Feb 16 6:00
The Merry Widows
The complete play by William Shakespeare. This full scale production features such stars as Hilda Hyphen, Barton Bodoni and Bruce Kern.
WEEK 4
Feb 25 8:00
Garamond
The Man, The Myth
Part one of a sixteen-part mini-series about an obscure Norse hero who was the first to publish greeting cards in the New World.
TUE
Feb 3 4:00
Hyphenation Run
A treat for sesquipedalians, this polysyllabic vocabulary workout requires all the dash it can muster from an outstanding lexicological field.
TUE
Feb 10 6:00
Helvetica Black Shadow
A brief look at the silhouetted world of Helvetica and the shadows it drops in the midnight hour...
Helv.
WED
Feb 27 10:00
Crime and Justifcation
Two high-powered copyeditors are caught cheating on their margins –
but not until local cops are run ragged.
SUN
Feb 21 9:00
As The World Kerns
Chrissie Kern has a nervous breakdown after she drops some hot type on her boss., Mr. Bodoni.
FRI
Feb 6 4:00
Postscript Concert
FRI
Feb 13 9:00
Text Block #16
The prisoners riot when Warden Jones cuts off their computer software.
K E R N
K E R N
K E R N
K E R N

Fill and Pen Patterns
Use over 50 fill and pen patterns – including screen percentages – to create an unlimited variety of special graphic effects.

Hyphenation and Kerning
Real time hyphenation occurs automatically at word wrap speed. Letterspacing and kerning provide professional results.

Automatic Runarounds
Run text around graphic images of any shape for exciting visual effects.

Custom Page Sizes
Now you can design pages up to 99 x 99 inches. Tiling and registration marks ensure quality printing.

Graphic elements
Draw diagonal lines, solid or dashed lines, double lines, scotch rules, boxes, ovals and circles with the toolbox.

Text linkage
Use the linker tool to dynamically link and unlink text blocks throughout an entire document.

A Design Tradition

For over 25 years, Letraset's name has been synonymous with graphic design. In 1961, the introduction of the Instant Lettering dry transfer process started a revolution in the design studio. "Rub down" lettering was only the first in a line of innovative, creative tools and systems for the professional artist and designer.

Now Letraset is pleased to offer this same innovation and quality in its electronic graphic design products. They are designed to offer you the most in technical options while providing the maximum in creative flexibility and control.

Ready, Set, Go! page layout software is an electronic extension of the typographic and design freedom that Letraset pioneered. And it is only the first of many quality graphic design software products that will bear the Letraset name.

A Look to the Future

Later this year, Letraset will release image enhancement software – the first of its kind – that offers the ability to creatively manipulate the gray level information of high-resolution scanned images. In simpler terms, users will be able to generate near-photographic quality output and create a variety of special effects using electronic tools that emulate such traditional techniques as air-brushing, edge-softening and paint smearing. And Letraset backs its software programs with the same committment to customer satisfaction that made us the leading art materials distributor.

For the Letraset
Graphic Design Software Dealer
nearest you,
call 800 | 722-0377.

Colophon
This piece was created with *Ready, Set, Go!* and the Allied Linotronic™ 300. Overlapping elements were added using an acetate overlay.

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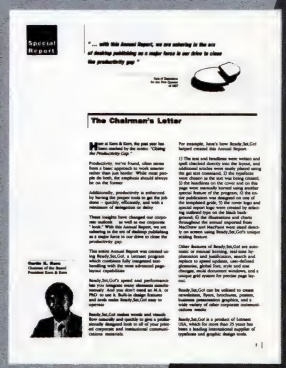
ESSELTE

Macintosh is a trademark of Mcintosh Laboratories licensed to Apple Computer, Inc. *Ready, Set, Go!* is a registered trademark of Manhattan Graphics Corp.

Minimum system requirements:
Macintosh 512K


Special Report

"... with this Annual Report, we are entering in the era of desktop publishing as a major force in our drive to close the productivity gap."

The Chairman's Letter

COMMUNICATION *by Design*
Letraset®

40 Eisenhower Drive, Paramus NJ 07653

PANTONE® by Letraset®

PANTONE 359
PANTONE 577
PANTONE 587
PANTONE 120
PANTONE 141
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PANTONE 124
PANTONE 138
PANTONE Orange 021
PANTONE 157
PANTONE Super Warm Red
PANTONE Red 032
PANTONE 457
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PANTONE 119
PANTONE 116
PANTONE 144
PANTONE 151
PANTONE 165
PANTONE Warm Red
PANTONE 485
PANTONE 110
PANTONE 132
PANTONE 450
PANTONE 109
PANTONE 123
PANTONE 158
PANTONE 172
PANTONE 185
PANTONE 206
PANTONE 457 Tint 1
PANTONE 104 Tint 1
PANTONE 119 Tint 1
PANTONE 116 Tint 1
PANTONE 144 Tint 1
PANTONE 151 Tint 1
PANTONE 165 Tint 1
PANTONE Warm Red Tint 1
PANTONE 485 Tint 1
PANTONE 110 Tint 1
PANTONE 132 Tint 1
PANTONE 450 Tint 1
PANTONE 109 Tint 1
PANTONE 123 Tint 1
PANTONE 158 Tint 1
PANTONE 172 Tint 1
PANTONE 185 Tint 1
PANTONE 206 Tint 1

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PANTONE 117
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PANTONE 489
PANTONE 482
PANTONE Warm Gray 1
PANTONE 424
PANTONE 211
PANTONE 243
PANTONE 263
PANTONE 468
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PANTONE 167
PANTONE 180
PANTONE 168
PANTONE 445
PANTONE 434
PANTONE Rubine Red
PANTONE Purple
PANTONE 259
PANTONE 154
PANTONE 464
PANTONE 484
PANTONE 469
PANTONE Extra Black
PANTONE 436
PANTONE Rhodamine Red
PANTONE 246
PANTONE 266
PANTONE 471
PANTONE 499
PANTONE 492
PANTONE 497
PANTONE Process Black 2
PANTONE Process Cyan 2
PANTONE Rubine Red Tint 1
PANTONE Purple Tint 1
PANTONE 259 Tint 1
PANTONE 154 Tint 1
PANTONE 464 Tint 1
PANTONE 492 Tint 1
Opaque White Tint 1 & Tint 2
PANTONE Process Black 2 Tint 1
PANTONE Process Cyan 2 Tint 1
PANTONE Rhodamine Red Tint 1
PANTONE 246 Tint 1
PANTONE 266 Tint 1
PANTONE 471 Tint 1
PANTONE 499 Tint 1
PANTONE Black
Opaque Black / Opaque White
PANTONE Process Black 2 Tint 2
PANTONE Process Cyan 2 Tint 2

PANTONE 410

PANTONE 451

PANTONE 100

PANTONE Warm Gray 2

PANTONE Warm Gray 3

PANTONE Warm Gray 4

PANTONE Warm Gray 5

PANTONE 413

PANTONE 400

PANTONE 113

PANTONE Warm Gray 6

PANTONE Warm Gray 7

PANTONE Warm Gray 8

PANTONE Warm Gray 9

PANTONE 160

PANTONE 159

PANTONE 415

PANTONE 402

PANTONE 101

PANTONE Warm Gray 10

PANTONE Warm Gray 11

PANTONE Cool Gray 1

PANTONE Cool Gray 2

PANTONE 470

PANTONE 181

PANTONE 417

PANTONE 404

PANTONE 114

PANTONE Cool Gray 3

PANTONE Cool Gray 4

PANTONE Cool Gray 5

PANTONE Cool Gray 6

PANTONE 140

PANTONE 463

PANTONE 420

PANTONE 406

PANTONE 115

PANTONE Cool Gray 7

PANTONE Cool Gray 8

PANTONE Cool Gray 9

PANTONE Cool Gray 10

PANTONE 147

PANTONE 477

PANTONE 422

PANTONE 408

PANTONE 102

PANTONE Cool Gray 11

PANTONE 871

PANTONE 872

PANTONE 873

PANTONE 449

PANTONE 161

PANTONE Process Magenta 2

PANTONE Process Yellow 2

PANTONE Yellow

PANTONE 874

PANTONE 875

PANTONE 876

PANTONE 877

PANTONE 448

PANTONE 462

PANTONE Process Magenta 2 Tint 1

PANTONE Process Yellow 2 Tint 1

PANTONE Yellow Tint 1

PANTONE Process Magenta 2 Tint 2

PANTONE Process Yellow 2 Tint 2

Tint 1		Tint 2	
10%	30%	20%	40%
70%	50%	80%	60%

*Pantone, Inc.'s check-standard trademark for color standards, color data, color reproduction and color reproduction materials.

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Pour commander indiquer la lettre code du produit

Bei Bestellung bitte Produkt-Kennbuchstabe angeben
Per ordinare indicare la lettera di identificazione del prodotto

Al pedir por favor especifique la letra clave del producto

U — **PANTONE by Letraset Color Paper/Uncoated**
Papiers mats
Farbpapier
Carta Colorata opaca
Cartulinas de color

C — **PANTONE by Letraset Color Paper/Coated**
Papiers adhésifs brillants
Kunstdruck-Farbpapier
Carta colorata autoadesiva lucida
Cartulinas de color adhesivas

A — **PANTONE by Letraset Color Overlay**
Films semi-mats
Farbfolie
Acetato colorato autoadesivo semilucido
Peliculas de color

D — **PANTONE by Letraset Color Letrafilm Matt**
Films mats
Farbfolie, matt
Acetato, colorato autoadesivo a finitura opaca
Peliculas de color, mate

PANTONE by Letraset Color Products/Graduated
Papiers et films dégradés
Farbverlaufsprodukte
Carte e acetati a tinte sfumate
Productos de color graduados

U-G: PANTONE by Letraset Color Paper/Graduated/Uncoated
U-CG: PANTONE by Letraset Color Paper/Graduated/Uncoated/Self-adhesive
C-CG: PANTONE by Letraset Color Paper/Graduated/Coated/Self-adhesive
C-AG: PANTONE by Letraset Color Overlay/Graduated

PANTONE by Letraset Color Products/Graduated-Fast + Medium Curve
Papiers et films/gradués-courbe modérée + rapide
Farbenverlaufsprodukte-Schnelle + Mittlere Kurve
Prodotti a tinte sfumate di curva media e rapida
Productos de color/graduados-curva rápida + media

U-GPFM: PANTONE by Letraset Color Paper/Graduated/Uncoated-Fast + Medium Curve
C-AGFM: PANTONE by Letraset Color Overlay/Graduated-Fast + Medium Curve

M — **PANTONE by Letraset Color Markers/Broad**
Marqueurs, feutre large
Farbmarker, Breitstrich
Markers, punta larga
Rotuladores de color, punta gruesa

F — **PANTONE by Letraset Color Markers/Fine**
Marqueurs, pointe fine
Farbmarker, Feinstrich
Markers, punta fine
Rotuladores de color, punta fina

UF — **PANTONE by Letraset Color Markers/Ultra-fine**
Marqueurs couleur à pointe ultrafine
Ultrafeinstrich-Farbmarker
Markers colorati ultrafini
Marcadores de color ultrafinos

The colors shown on this chart are those of the PANTONE by Letraset Color Paper/Coated range. Colors vary slightly according to surface. For accurate rendition of color standards/surface combinations please consult the appropriate PANTONE Color Reference Manuals.